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American woman '76

summer
fashion
beauty
health

what's now, what's exciting

Saint Laurent color sensation

what burns women up

famous women try again

Truman Capote writes a fan letter

great hair: how to get it

mother self-destructs

women and their men

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JUNE, 1976 (INCORPORATING VANITY FAIR)

VOGUE



FRANCESCO SCAVULLO

COVER: **It's a breeze!—the look of an American woman '76.** Fit, glowing, uncontrived. Wearing the kind of makeup good skin can wear—light, sheer, see-skin-through makeup. In this case, Charles of the Ritz transparent, moisturized Veil-essence Makeup (here, Sand) and Revenescence Ginger CheekGlow—a soft translucent powder blush that gives a smooth, matte finish to skin. . . . Also from Charles of the Ritz—and new this summer!—a skim-thin cream Concealer Stick. Here, we've used it under eye, with Smokey Blue Eye Shadow Pommade over lids. On lips, Charles of the Ritz Caramel Revenescence Lipstick. Makeup, Way Bandy; hair, Suga at Bergdorf's. . . . The sweater—Halston's cashmere sweatshirt (details, page 82). Concord watch. David Webb neck chain. Honora Boutique earrings, at Saks Fifth Avenue.

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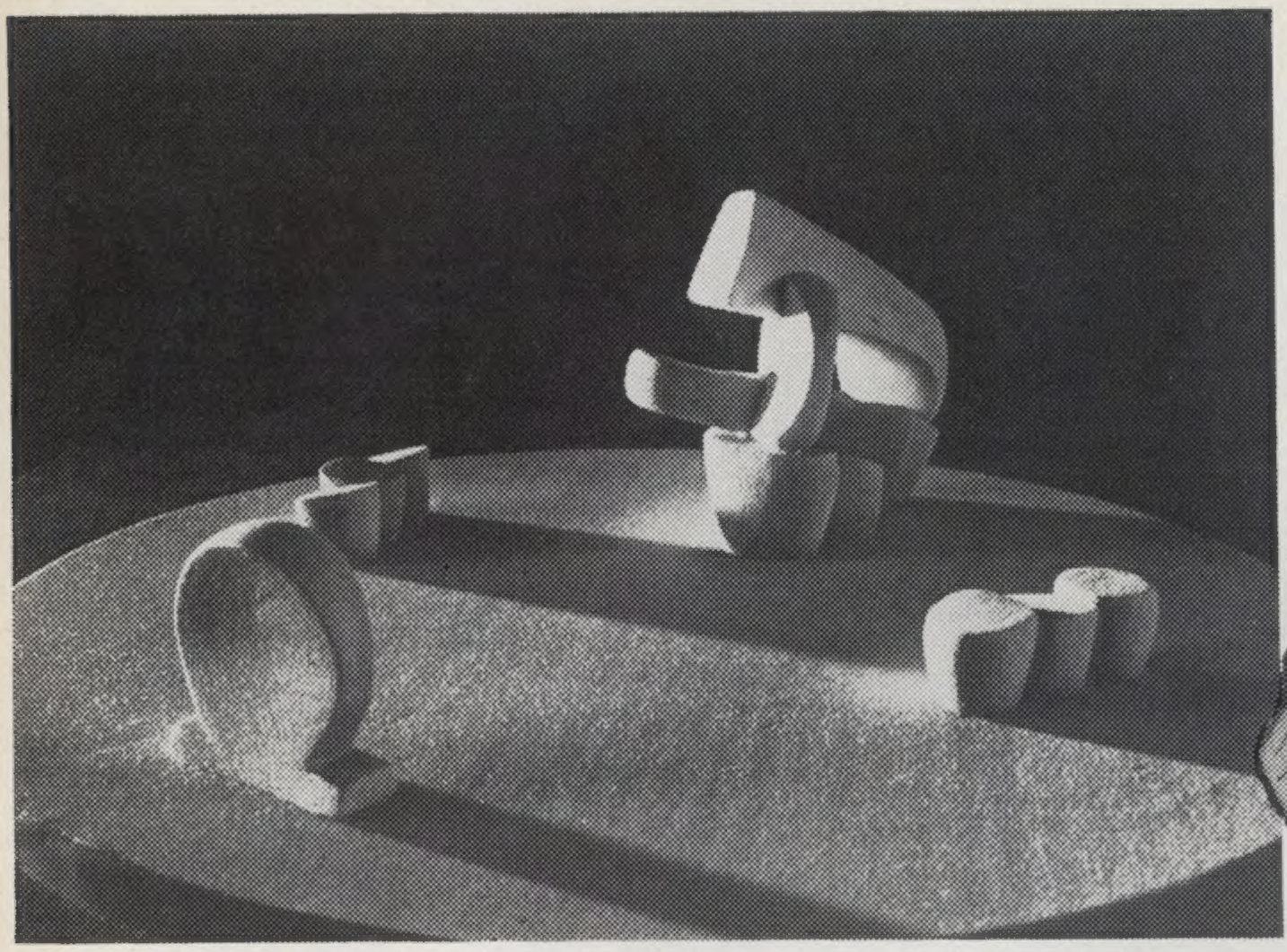


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Bradford Graves' "Crossing the Plains"—9' long x 7' wide x 10' high limestone sculpture to be located near York. First in a series of ten.



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I'm about to write a new series for PBS called The Westover Chronicles because my life has been a kind of journalist's dream. Like a lot of Ann Arborites, I majored in English and ended up in music.

"After leaving the University of Michigan, I high-tailed it out to the Coast (West) where I landed a reporting job with the prestigious San Francisco Chronicle.

"From there I hit the feature desk and then they talked me right into Society. I loved it but the calorie count was too high so I took a big cut in calories and went to work for the brilliant General Director of the San Francisco Opera, Kurt Herbert Adler.

"My job is to write grant proposals to keep the San Francisco Opera a year-round operation. What we've tried to do is make opera an integral part of people's lives. Today we have a young touring company, a Street Opera, and a Brown Bag Opera. It's the most fascinating job I've ever had.

"Needless to say, anyone in my kind of job has to look sharp, travel, know how to give an extemporaneous speech, and be able to slip into an evening dress at a moment's notice when opening nights come along.

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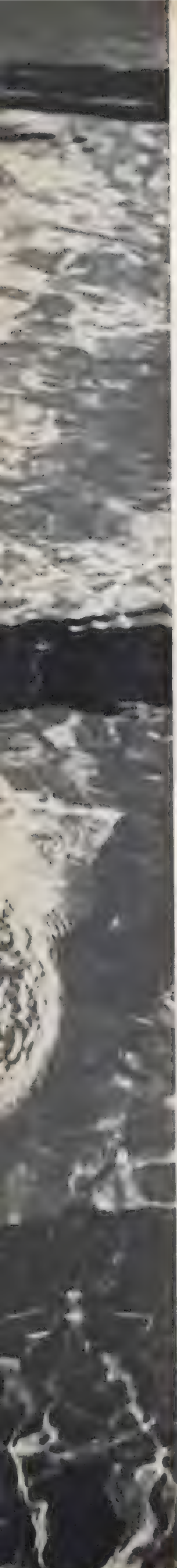

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⬭ aprés sun is the after-sun emollient lotion that helps you keep your tan longer.



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If your town is missing a really super exercise teacher and you're in New York—you're in luck. New York exercise whiz Barbara Pearlman will work out a 15-minute shape-up program for you to do back home. A 45-minute consultation/lesson is $50. After that, when you're in New York and need a checkup or a change in routine, it's $35/half-hour. Appointments should be made in advance. Call (212) 628-3682, or write Barbara Pearlman, 25 East 83rd Street, New York, N.Y. 10028.

If you apply makeup the way you should, you need the proper tools to do it. Fingers are fine for blending, but to get clean line and unheavy-handed sheer, natural color, you need a good assortment of sponges and brushes. Madeleine Mono has put together a basic kit of brushes, *right,* in a convenient carry-case; $6 at Bloomingdale's.

►





Vogue

BEAUTY NOW

Shape-ups for face, body, and nails



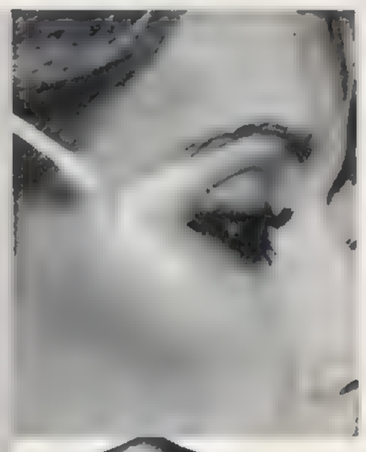
SIGRED ESTRADA

KEY NEW MAKEUP TIP FROM NICHOLAS AT DIANE VON FURSTENBERG: TO SHADE AND HIGHLIGHT, BRUSH, THEN BLEND COLOR OVER FOUNDATION. ABOVE LEFT: NICHOLAS SHADES NOSE, CHIN, CHEEK, TEMPLE WITH THIN WATER-BASED CREME SHADOW IN EARTHY BROWN, LIGHTS FOREHEAD AND NATURALLY DARK AREAS UNDER EYE, ALONG CREASE FROM NOSE TO MOUTH WITH WHITE COVER. ABOVE RIGHT: HE EMPHASIZES LIPS WITH RUSSET, EYES WITH BLACK LINER.



MOOD MODIFICATION

Christine Valmy thought of everything when she designed her 733rd skin-care salon at 767 Fifth Avenue in New York. Her treatment rooms, *left,* are sidelighted in red, blue, and green. So if you feel frazzled, you'll get soothing green light—blue cools and calms you, red will warm.



For extra eye zip: Diane Von Fürstenberg's highlighter—Apricot for dark-skin tones, White for fair, brushed on in an arc, then blended.



If you're a false-nail buff, the Lee Nail *(above)* is the brush-on nail you've been looking for—thin, flexible, chip-resistant, *safe,* and so near-to-natural it doesn't need to be polished with anything but a clear, shiny gloss. Best of all, you can put Lee Nails on yourself. At drugstores or write Lee Pharmaceuticals, 1444 Santa Anita Ave., South El Monte, Calif. 91733.

GETTING TO THE ROOT



What the ginseng root is supposed to do for your body—revitalize and re-energize—it can also do for your skin. Two new products from Stendhal—G. Sen Creme Reconstituante for overnight lubrication and Base Stimulante for daytime moisturizing—combine this ancient herb with the modern discovery of stabilizing collagen protein to soothe tired skin.

REYNOLDS ROLLES

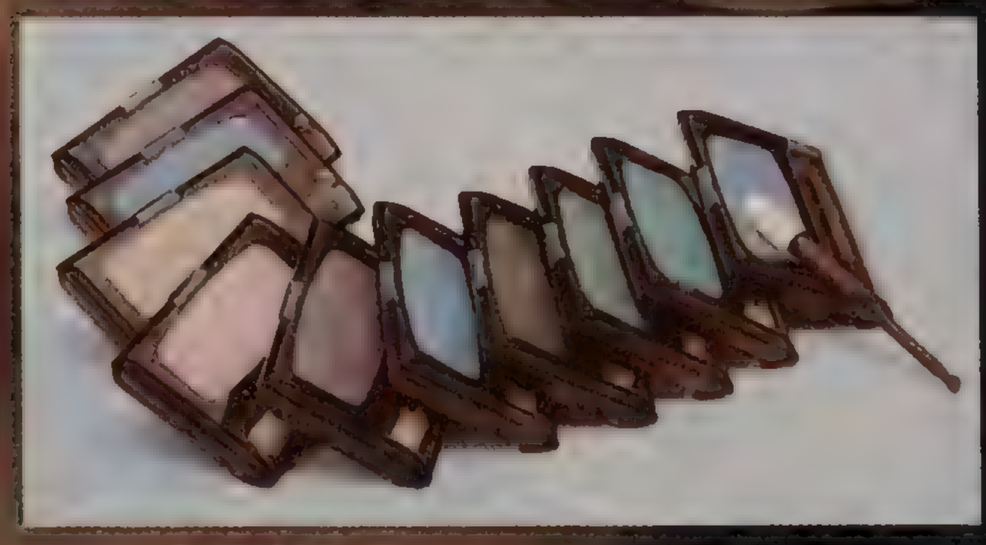
TONING UP THROUGH TAP: Tap teacher Robert Audy, who taught Shirley MacLaine and Joel Grey to shuffle and brush, thinks tap-dancing (right) is such an easy way to exercise that if you can't come to his Showcase Studio in New York (or Stan Mazin's in Hollywood, Lou Conte's in Chicago), he'll teach you to tap via his new book, Tap Dancing (Random House). And while you're learning to heel drop, and toe, you'll also be relaxing, improving posture, and toning up, too.

CONTINUED ON PAGE 18

The Waterproof Eye.

At last.
A waterproof buff-on shadow that won't crease, run or smear.

A pressed powder buff-on eye shadow that's waterproof? Yes. You can't swim it away. You can't dance it away. You can't play it away. It's creaseproof, runproof, smearproof. In 10 super-shiny shades with a frost that just won't stop. Now the shadow you've always loved is ready for the things you love to do.



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Vogue BEAUTY NOW

CONTINUED FROM PAGE 16



Summer saver for o'ly skin—Shiseido's new Oil Blotting Moisture Lotion—the thinnest, sheerest slip of liquid emulsion that gives the shiniest skin a beautiful matte finish.

BLUSHER BRUSHUP

- If skin is oily, it takes powder blush better. Powder glides across skin surface and helps absorb excess oil. Apply with a round, short-tip brush. If skin is dry, try cream blusher—powder on dry skin looks blotchy, emphasizes flaky patches. Always put on creams with a sponge—best is natural silk—for smoothest blending.
- Remember to check blush from profile to be sure it looks smooth and even from the side.
- Lighting should determine blush color and strength. Use soft, subtle colors for day, i.e., peach, brick, coral. And apply in natural rather than fluorescent light. For evening, use brighter rose/pink tones, stronger color, and blend into hairline at temple, earlobes, cleavage, across shoulders—if you're wearing something strapless.
- Use a waterproof cream blush such as Maybelline Fresh & Lovely Fingertip Blusher whenever you're active—tennis, bicycling, swimming—it lasts longer, won't "slide" off when you perspire.



REYNOLDS ROLLES

Biba's newest cache of color—a paint box of 29 powder tints, 3 lid liners, 2 glosses for eyes and lips, 2 sable brushes. $39.50 sounds high, but it's hard to beat the price—averaging $1.10 per item. At Henri Bendel.

SUMMER BEAUTY CLINICS U.S.A.

1. By popular demand—the Make-Over/Shape-Over Workshop ($75) organized by Adrien Arpel and Suzy Prudden will be at Bloomingdale's, White Plains, in July, Garden City in August, and New York in the fall. . . . **2.** For $150, George Masters gives you a new makeup and jots it down for you too. His Glemby International schedule: Wanamaker's, Philadelphia in June; I. Magnin, Seattle in August, Beverly Hills in September. . . . **3.** Lintermans, Beverly Hills is sponsoring 6 weeks of beauty lectures through July; $60 includes a haircut. . . . **4.** New York makeup man Stan Place has a traveling beauty clinic. You need a place to hold it and a group of women. $100 each for 5 two-hour evening sessions. Write: Stan Place, 59 West 71st St., New York, N.Y. 10023.

Cheesecake on a Diet

A low-in-carbohydrates-and-calories cheesecake from the New York Anushka Institute's anti-cellulite diet.

2 egg yolks; sugar substitute to taste; 16 oz. cottage cheese; 1 envelope unflavored gelatin; 1 tsp. vanilla extract; juice and grated rind of ½ lemon; 4 oz. Cool Whip; Melba toast

Cream egg yolks and sweetener. Add cottage cheese spoon by spoon and mix well. Prepare gelatin according to directions on the package. Add vanilla, lemon juice and rind, and gelatin to cheese mixture. Fold in Cool Whip. Crush Melba toast and press firmly around pie plate for crust. Pour cheesecake mixture into pie plate and refrigerate until firm.

One thing to carry in summer—a tube of Vaseline . . . it soothes, moisturizes, lubricates lips, skin, lashes.



To moisturize a mid-summer tan—Sea & Ski's new natural emollient Tropic Sun Dark Tanning Oil—loaded with oils extracted from almond, coconut, and eucalyptus plus lanolin, cocoa butter, and just enough of a sunscreen to keep a bronzed skin from burning.



AMERICAN VS. FRENCH LOOKS

How much of a difference is there between the way American and French women look today? A big one, says Jacques Clemente, Elizabeth Arden's Paris makeup man, *above,* whose private clients include Catherine Deneuve, Isabelle Adjani, and Régine. American women, he says, are more diligent about exercise and take better care of their hair—it's more stylish. French women do less but keep theirs well cut. And hair is so much cleaner here. Jacques says the same about American skin, though he notices it's oilier and blames our air and diet. When it comes to makeup, French women are serious. A simple blush/mascara/lip-gloss routine for day is new to them. They wear far more foundation than we do—too much, says Jacques. Their look is dramatic—pale, matte makeup; a sheer, bright glossy mouth; very dark shadow; a lot of highlighter for evening. American women stress their healthy good looks and keep their makeup subtle, wear brighter tones, but too much frosted color. He's amused by our obsession with the length of our eyelashes, thinks our biggest problem is our brows—we overdo. But he loves the hair color American women use. In France, he says, you always know when a woman colors hers. You can never get continuity of color—even at the best places.

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Vogue HOROSCOPE

By Francesco Waldner — FROM JUNE 1 — JUNE 30

If you were born when the Sun was in Gemini: Mars's long stay in your sign has left you somewhat jumpy, and this nervousness may be preventing you from enjoying love, work—your daily life—as you should. The second part of the year will bring stability in your emotional life, and you can plan for the future. Financially, you will have no problems. Active and successful periods for your work will be: August 25th–October 8th; in 1977, February 10th–March 20th, May 1st–June 6. In your private life, happy times occur: September 2nd–26th, December 10th–January 4th, February 3rd–June 6th, 1977.

Aries MARCH 21–APRIL 20

A good Venus influx until the 20th and a strong Mars during the entire month make a good combination for love, human relations, and work. Success occurs, thanks to your optimism, but also due to your readiness to take the initiative and to act without losing time. Plan or begin work on long-term projects, perhaps with other people. On the 2nd–4th, the Moon and Mars will let you do the right thing instinctively and make up for mistakes made in the past. For your emotional life, the 11th–12th and 30th are the happiest days. Rather negative are the 13th–14th and 27th–29th. **My advice:** Show your excellent capacity for leadership.

Taurus APRIL 21–MAY 20

Mars creates some tensions, but stay calm on the 2nd–4th, 15th–16th, and 30th. There is a tendency on your part to exaggerate and be too optimistic. Your very good Jupiter influence is your best protection. Stay away from sudden changes; you are on the right path and should follow it. Good days for lovers begin on the 21st. A very pleasant weekend occurs on the 5th–6th; success comes your way the 13th–14th. A business affair makes satisfying progress; take up new connections. Favorable days for correspondence and meetings are the 1st–13th. Show off your good and practical ideas. **My advice:** Get rid of prejudices and try to be more generous in your thinking.

Gemini MAY 21–JUNE 21

This will be a busy month, with many good chances, new encounters and acquaintances, and useful connections for your work. From the 15th, an excellent Mercury aspect makes it easy for you to have your way, to be persuasive and very clear minded. The month is favorable for all written matters, for travel, and seeing an important person. Between the 1st and the 20th, you will have very good influences for personal contacts. Now is a beautiful time in your emotional life, with the most promising days on the 7th–8th and 15th–16th. Surprises and unexpected presents make these days especially pleasant. Negative are the 5th–6th and 18th–19th. **My advice:** Someone will suggest a business cooperation; agree to it.

Cancer JUNE 22–JULY 22

June is a month in which you can accomplish many of your plans; be energetic and don't lose any good occasions which may come up on the 9th–10th and 17th–19th. From the 21st, Venus, in your sign, will enrich your sentimental life and add to your charm. Keep these last ten days of the month to enjoy happy hours and to take a trip with your loved one. Before the 21st, you should concentrate on developing future plans and on enlarging your activity. There are new possibilities in the air. Be careful on the 7th–8th and 13th–14th not to make any mistakes. **My advice:** Don't be irritable on the 20th–21st with people who are fond of you.

Leo JULY 23–AUGUST 23

Finish up quickly an important matter which arose last month. You may be uncertain about decisions, and the situation is not completely clear. Don't take any wrong step on the 9th–10th or 22nd–24th, days with bad Moon influences; it's better to wait than to take any risk. By all means avoid legal entanglements and difficulties with authorities. Make a strict distinction between your private and professional lives, and stay calm. Harmonious hours with the person you love come your way on the 11th–12th and 20th–21st. Free yourself from worries and enjoy this pleasant time. Things will soon be sorted out. **My advice:** Be very careful about your health.

Virgo AUGUST 24–SEPTEMBER 23

You have an excellent Jupiter influence, which is the best protection against all kinds of trouble. Nevertheless, you should be cautious during the second part of the month with all written matters and verbal communications.

(Continued on page 30)

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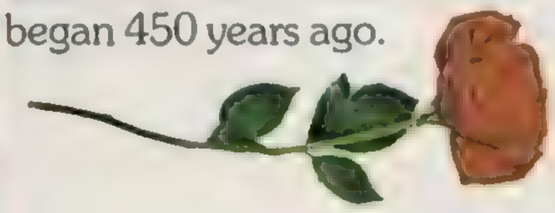
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Amaretto di Saronno.®

The Original Amaretto. From the Village of Love.

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Vogue HOROSCOPE

Continued from page 26

Mercury is negative and warns you not to make unwise decisions. Even Venus is critical until the 20th. Much depends on your ability to overcome, with humor, small troubles on the 11th–12th and 25th–26th. For your emotional life, the 13th–14th and 22nd–24th are wonderful days with very positive Moon and Jupiter influences. Good news comes about financial matters. From the 21st, Venus is in the area of friendships: go out, accept invitations, entertain guests. **My advice:** Do something to bolster your health.

Libra SEPTEMBER 24–OCTOBER 23

A nasty Saturn influx is finally over. Your affairs take a dynamic turn, with a strong Mars pushing you. The second fortnight of the month is excellent for all enterprises that require quick and realistic thinking. Your ideas and plans will be successful; even Venus is on your side until the 20th. This could be a delightful time for travel. After the 20th, there could be some gossip; don't let it disturb your harmonious love life. Use wisely your best days—the 15th–16th and 25th–26th—and schedule important appointments for days other than the 13th–14th or 27th–29th. **My advice:** Concentrate all your energy and willpower on your work.

Scorpio OCTOBER 24–NOVEMBER 22

June is a month that requires your full attention. There is a tendency on your part to wrong decisions and to a certain lack of rational thinking. Curb your impulsiveness and your brusque reactions. On the 2nd–4th, 15th–16th, and 30th, you have bad Moon and Mars aspects; you must be careful to avoid quarrels and to spare yourself from unnecessary disputes in your professional and private lives. A very good Venus influx, which starts on the 21st, will be helpful. The Moon is favorable on the 1st, 17th–19th, and 27th–29th; take these days for important matters, encounters, and conversations. On the 22nd–24th, others won't share your opinions. **My advice:** Keep away from speculation and risks. Use prudence when driving.

Sagittarius NOVEMBER 23–DECEMBER 21

June will be a month of great activity, perhaps with some travel. You will meet with some opposition and ideas in contrast to yours. But even these little differences are constructive, and you can alter your program in certain ways. Be flexible on the 25th–26th when discussing plans. For the rest of your concerns, there are clear and steady developments. A long-term project is worth your interest. A realistic judgment of the general situation will be necessary. Your emotional life will be happy, on the whole, with possible small clashes on the 5th–6th and 17th–19th. Good luck comes your way on the 2nd–4th, 20th–21st, and 30th. **My advice:** Keep in mind the experiences of the last years and act accordingly.

Capricorn DECEMBER 22–JANUARY 20

Make good use of the various possibilities that have come up during the past months. June is rather calm but brings steady progress. Saturn's opposition to your natal Sun is overcome, and life will be easier. After the 20th, there may be some problem in your love life. You may have an interesting new flirtation, but you shouldn't lose your heart, as the relationship won't be of long duration. Pleasant hours occur on the 5th–6th and 22nd–24th. Critical are the 1st, 7th–8th, and 20th–21st, owing to a bad Moon influx. Financial matters are quite satisfactory, and you go toward greater stability. **My advice:** This is a good time for relaxation, travel, and visits.

Aquarius JANUARY 21–FEBRUARY 18

During the first part of the month, you must be careful with financial and business matters, with correspondence and all communications. Mercury is negative and could cause you trouble. Hold off until the 15th with decisions and important actions. You'll have good luck with connections, co-workers, and useful acquaintances. An excellent Venus aspect makes your emotional life serene and happy. Enjoy good Moon aspects on the 7th–8th and 25th–26th. You have good possibilities for practical matters on the 11th–12th and 20th–21st. Mars is somewhat critical. Keep your temper on the 2nd–4th and 30th. Avoid heavy expenditures. **My advice:** Some unexpected events could annoy you. Have extra care for your health.

Pisces FEBRUARY 19–MARCH 20

After the 20th, some trouble in your love life will be over, and you can enjoy a very good Venus influence. On the other hand, Mercury is moody from the 15th on and won't be of any help with practical matters. Do not make any final decisions and keep a clear head. There could be little financial difficulties in your daily life, but there is no serious danger. Stick to your work and make the best of it. You have fortunate days on the 1st, 9th–10th, and 27th–29th. Be reserved on the weekend of the 5th–6th about your private affairs, and avoid quarrels on the 11th–12th and 25th–26th. New possibilities promise success. **My advice:** Try to be well-organized.



Back in the days when women had no right to smoke, a woman had to hide out in the forest if she wanted to sneak a cigarette.
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Vogue Answers Your Beauty Questions

Shape-ups for face, body, and nails

Q How can I keep my feet from feeling hot and uncomfortable in summer?

A Feet need more attention in summer than in winter. When the weather is warm and you go without stockings, perspiration remains on skin's surface causing feet to feel hot. If you wear stockings, feet feel even hotter because nylon neither absorbs perspiration nor lets air circulate. Either way, feet feel tired and swell. The best foot plan for summer:

- If you wear a closed shoe, wear canvas rather than leather —air circulates better.
- Wear cotton liners or use talcum powder in shoes. Either absorbs perspiration, prevents infection.
- Pumice rough spots weekly to prevent calluses and corns.
- Whenever you need to . . . soak feet for 15 minutes in cool water. A nice touch: use milk bath or tie potpourri in cheesecloth and hang from faucet. Towel dry briskly to sluff off dead skin and scurf. Then give feet a moisture-lotion massage.
- Quick reviver: Westwood Pharmaceutical's Ice Mint Cream —a cool, minty lotion that gives instant pickup to tired feet.

Q I have very oily skin and heard that using an oil-blotting lotion will help to keep the oiliness under control. I am concerned, though, about the effect it will have on my skin. Will an oil-blotting lotion clog my pores?

A According to Dr. Earl Brauer, clinical dermatologist and vice president, medical affairs, at Revlon, an efficient oil-blotter specifically formulated to deal with the problems of an overactive skin will blot up sebaceous oil without blocking pores in the process. The most effective blotting lotion is actually a dual-purpose product. It combines powder-like substances that have the ability simultaneously to adsorb oil and to moisturize the skin with a special light emulsion. A well-constructed product accomplishes this without interfering with skin's normal functioning. A good one to try—new Skim Milk Blotting Lotion from 'Ultima' II/Charles Revson.

Q What method of hair removal do you recommend for legs and bikini line? I am not happy using a safety razor and am not interested in permanent removal.

A You can, if you wish, use an electric razor along the bikini line every day without any risk of rash or chafing. If you want something longer lasting, use a wax or cream depilatory which we also recommend for legs. Waxing can be done either in a salon or at home. If you do it yourself, don't attempt the bikini line until you're experienced at removing wax. When you wax at home:

1. Be careful not to use wax too hot—test first on *back* of hand.
2. To remove hair: always remove wax in the direction *opposite* to hair growth.
3. To remove wax: use a thin cloth pressed firmly to wax while it is warm. Remove as you would adhesive tape—the faster you pull, the less it will sting.
4. If skin feels irritated, use a soothing lotion such as calamine. Moisture lotion may only irritate it more.

Chemical depilation is quicker than waxing and lasts just as long, about 4 to 6 weeks. Some do's and don'ts if you use it:

Do use the patch test first to determine if you are allergic.
Don't ever use a depilatory on your face unless it states specifically that you can.
Don't use a depilatory immediately after or just before a bath or shower—it may be irritating to skin.
Do put talcum powder on skin first to help prevent irritation.
Don't leave depilatory on legs longer than the recommended time. Timing is important, and it differs with every brand.
Do remove depilatory with a cool or warm wet cloth, never one that's hot and *never* with soap.
Don't put anything on skin immediately afterward. Give pores a chance to close first. If skin does feel chafed, however, a *medicated* powder can be applied and won't sting.

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Vogue Health

By Gay Hart Gaines

A machine to turn off pain? An exciting, very new possibility

EDITOR'S NOTE: *In the May issue of Vogue, Gay Hart Gaines discussed the Mayo Clinic's new approaches to controlling pain. Here, from another respected and innovative institute, a completely different and revolutionary approach to the problem of handling intractible pain.*

At the Sister Kenny Institute in Minneapolis, Minnesota, the almost two-year-old department of neuroaugmentive surgery is the first, full-time inter-disciplinary team of its kind in the world, specializing in implanted electronic devices to rehabilitate patients. "It's a whole new medical frontier," said its enthusiastic director, Charles V. Burton, M.D. Chronic pain is only one of many afflictions such as multiple sclerosis, cerebral palsy, and foot drop treated here.

Who gets relief

Dr. Burton's prime concern in regard to pain, "is to develop therapeutic techniques that will not destroy the nervous system to obtain relief," and will prevent people from "having to get on the surgical merry-go-round." He was referring to the "failed back-surgery syndrome," patients who have had multiple back surgery and done poorly. The routine but complex patients he sees daily are the end-of-the-liners most physicians see once in a lifetime. "These people have spent on an average of seventy-five thousand dollars to achieve a totally incapacitated state."

"Neurostimulators for pain therapy are still investigational and undergoing development," stressed Dr. Burton. "The devices in 1971 were primitive compared to those being used today."

What kind of machine

To date, Dr. Burton has implanted 170 neurostimulator devices with a 60 percent success rate. In the case of the dorsal column neurostimulator (DCN), a small electrode plate is surgically "placed in a dural pocket close to the patient's spinal cord." (The dura is the membrane surrounding the spinal cord.) From it, wires are run under the skin, over the patient's shoulder to the front of the chest where they connect with a tiny implanted radio-frequency receiver.

A few days after surgery, a round, rubber-coated antenna is taped over the receiver. A battery-operated transmitter, strapped to the waist, sends electrical current through the antenna and receiver to the electrode plate close to the spinal cord.

How does it work

By adjusting the dial, a patient can control the impulses to the spinal cord which block the pain signals to the brain. For someone who has suffered from years of intractible pain, the slight buzzing sensation is friendly.

Patient selection is crucial to the success of the therapy. Candidates, usually referred by neurosurgeons or orthopedists, are carefully screened to eliminate people who are using pain "for psychologic or financial secondary gain"—the patients who need pain to manipulate their environment and those around them. Tests indicate to the neurosurgeon whether electric stimulation will block out the patient's pain.

What's the drawback

"A patient with an implanted device is like a leper when he returns to his own community, because few know what it is or what it does," continued Dr. Burton. Since patients come from all over the country, a working relationship must be developed between the neuroaugmentive surgery staff and the family physician who will assist in follow-up, and see the patient when he goes home.

"Implanting alone is not enough," emphasized Dr. Burton. After removal of pain, the patient must be rehabilitated with psychological therapy, physical therapy, and often drug detoxification. The comprehensive program offered by the Sister Kenny Institute aims at total rehabilitation. "The field is in its infancy," Dr. Burton said, "but it's as exciting as the discovery of gold in California." ▽

I've just discovered seven of the longest-lasting, most beautiful perfumes a woman can wear.

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The Jōvan Solid Perfume Collection.

Available at cosmetic counters of fine stores everywhere. Jōvan, Inc., 875 North Michigan Avenue, Chicago, Illinois 60611 ©1976, Jōvan, Inc.

1. The Tennistakes.

2. The Racingstakes.

3. The Superstakes.

4. The Golfstakes.

5. The Seriestakes.

5 Long Green Sportstakes from Benson & Hedges Menthol 100's.

Which of these sports do you go for? Enter that sweepstakes. Or, if you can't decide where the grass looks greener, enter all five. Each first prize, described below, includes $1,000 spending money with travel and accommodations first class all the way. And each sweepstakes also has a second prize of $1,000 and a third prize of $500.

1. The Tennistakes offers a week-long trip for two to your choice of one of the four Laver-Emerson Tennis Resorts. You can pick your time and climate to pick up tips on tennis from the greatest names in the game.

2. The Racingstakes takes two to the Derby. Not the one in Kentucky, but its forerunner in England at Epsom Downs. This trip includes airfare to London, a week at the Savoy Hotel, theatre and Derby tickets and a rental car (British racing green, of course) to take you to the races.

3. The Superstakes is a trip for two to the Super Bowl, coming up January 9th at the Rose Bowl, in Pasadena, with a week's stay at a Beverly Hills luxury hotel, and includes a side trip for a night in Las Vegas.

4. The Golfstakes takes two to the Del Monte Lodge at Pebble Beach, with a room overlooking the 18th hole and Carmel Bay. It includes greens fees and caddies for a week, and a dozen balls to whack into the green Pacific.

5. The Seriestakes takes a pair of you back and forth between the two World Series cities, so you'll see every game. Wherever you go, your travel, accommodations and series tickets will be the best that money can buy.

Whichever you win, your friends will be green.

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18 mg. "tar," 1.1 mg. nicotine, av. per cigarette—soft pack, FTC Report, Nov. '75.

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OFFICIAL RULES—NO PURCHASE REQUIRED

1. Write the number of the Sportstakes you wish to enter in the space provided on the official entry blank, or on a plain piece of 3" x 5" paper
2. Hand-print your name, address, zip code on your entry, include with it the bottom panels from two packs of Benson & Hedges Menthol 100's, or the words "Benson & Hedges Menthol 100's" hand-printed on a plain piece of paper
3. Enter as often as you wish, but you may enter only one sweepstakes per entry, and each entry must be mailed separately, to Benson & Hedges 100's, P.O. Box 2152, Westbury, NY 11591 Entries must be postmarked by Sept. 15, 1976, and received by Sept. 22, 1976.
4. **IMPORTANT:** You must write the number of the sweepstakes you are entering on the outside of the envelope, in the lower-left-hand corner.
5. **Winners will be selected in random drawings from entries for Sportstakes, by National Judging Institute, Inc., an independent judging organization, whose decisions are final. Odds of winning will be determined by the number of entries received for each sweepstakes. Winners may be asked to execute an affidavit of release and eligibility. All prizes will be awarded. Only one prize to a family. Liability for taxes is the sole responsibility of the individual winners.**
6. Contest open to all U.S. residents over 21 years of age, except employees and their families of Philip Morris Inc., its advertising agencies and National Judging Institute, Inc. This offer is subject to all federal, state and local laws Void in Missouri and wherever prohibited, restricted or taxed.
7. **For list of winners, send stamped, self-addressed envelope to Benson & Hedges Winners List, P.O. Box 2494, Westbury, N.Y. 11591.**



Soft and hard pack

Benson & Hedges 100's
P.O. Box 2152
Westbury, N.Y. 11591

I want to go for Long Green Sportstakes No._____.

Name_____

Street_____

City_____

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Hand-print your name, address, zip code on your entry, include with it the bottom panels from two packs of Benson & Hedges Menthol 100's or the words "Benson & Hedges Menthol 100's" hand-printed on a plain piece of paper.
IMPORTANT: You must write the number of the sweepstakes you are entering on the **outside** of the envelope, in the lower-left-hand corner

Vogue

HAIR NOW

It's a new summer look for your hair, right. . . . Christiaan, who styled the look, says, "All hair, even straight, has its own natural motion, and in the summer should be allowed to move freely." The result is easy hair with just the touch of difference summer needs.



ARTHUR ELGORT

All about summer hair...good tricks, tools, and tips



A visor is a great face protector; but, if you plan to be in the sun, slip it on over a light cotton scarf. The cool look at left was created by Edward of Xavier Coiffures, New York. Says Edward, "Summer is a super time for air-drying hair. If the texture is good, it can get a sleeker wave. Just comb and let dry. Blowing hair creates movement." Visor by Don Kline.



Super look for straight chin-length cuts: ombré hair—dark at the top, shading to lighter ends.



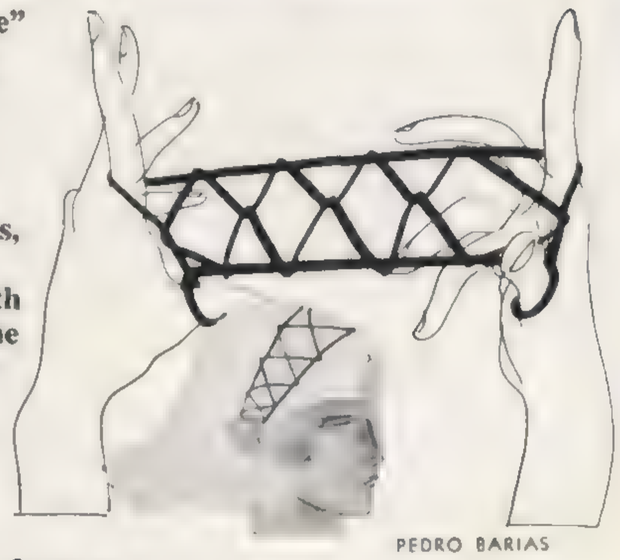


ISHIMURO

Wet hair can be turned into an asset with a few good ideas and some pretty combs. **1.** Designed by Harry King, the hair here is pulled back into a chignon and dressed up for evening with a silver comb. "You can take your wet head right from the beach to dinner and look fabulous all the way," says Harry. **2.** For a wet look that will become a good *dry* look, Edward of Xavier devised this . . . lift hair off face and secure with two combs. When hair dries, it will wing out softly from temples. **3.** Here, Edward pulled back wet hair into a small knot, securing with a bobby pin. For extra holding power, add a gold comb. Combs from M&J Savitt.

Seen at the Paris collections—one short braid down the back, ending in a very sharp brush. At Saint Laurent, the braid went all the way to the waist! To hold braids or ponytail: tie gold string in a short, neat bow.

"The Criss-Cross Game" is the newest offering from La Coupe, New York and Montreal. Looking for the best way to bring fashion's fever for tying-up shoes, pants, etc., to the head, they came up with a wrap devised from the game "cat's cradle," sketched right. Use ribbon ⅛" wide, fat wool, or even a row of colored beads.



PEDRO BARIAS

Waves of the future . . .

An innovative hair stylist, Christiaan, has come up with a new way to use an old favorite—the crimping clip, sketched below. Explains Christiaan, "I find these clips are a very easy way to accentuate a slight wave. Never use them on wet hair—only on hair that's almost dry; the wave should merely touch the surface, not penetrate to the under-layers . . . the clip just makes your own wave stronger."

Are you a candidate for frosting?

To protect people from making irrevocable—and incorrect—changes in their haircolor, Clairol has devised a chart showing what effect each of their highlighting kits will have on a variety of base colors. Check before you color!

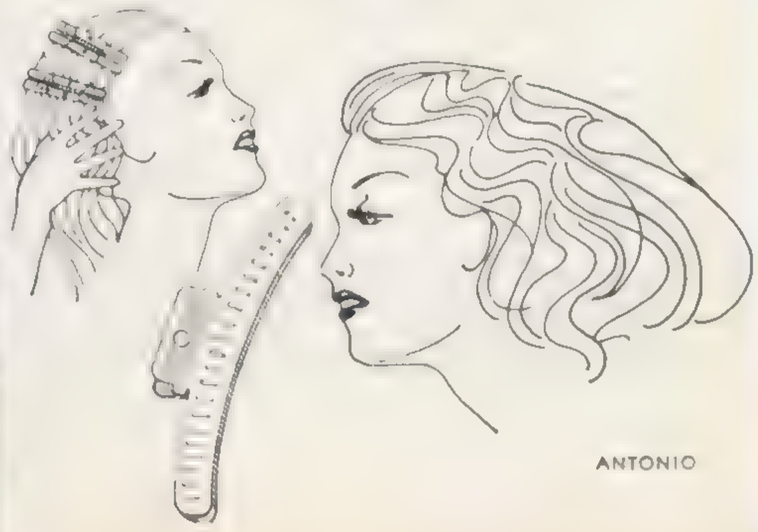
NOTE: Quiet Touch and Frost & Tip should not be used on double processed hair—hair that has been pre-lightened and toned. It is vital to follow timing instructions on package when using Frost & Tip.

IF YOUR HAIR IS:	QUIET TOUCH WILL:	FROST & TIP WILL:
light blond	add more shiny blond highlights	add lighter blond contrasts
warm blond	add blond or golden highlights	lighten selected strands to your desired degree of blondness
dark blond/light brown	add blond or golden highlights	lighten selected strands to your desired degree of blondness
red or auburn	add reddish highlights	lighten selected strands to your desired degree of blondness
medium brown	add golden or reddish highlights	lighten selected strands to your desired degree of blondness
dark brown	not recommended	lighten selected strands to your desired degree of blondness
single processed hair	add highlights according to your tinted color	not recommended

A rose is a rose is a . . .

Conditioner—at Charles Ifergan Coiffures, Ltd., a Chicago salon specializing in skin, hair, and nail treatments. The treatment at right, recommended for dry hair, combines a cream conditioner with fresh rose petals. According to Charles Ifergan, who brought the recipe from France, rose petals help restore moisture.





ANTONIO

CONTINUED ON PAGE 48


peter's place
New York's newest hair salon.
Olympic Tower 5th Avenue & 51st St.
Other salons located in Great Neck, Roslyn, Forest Hills, Cedarhurst.
DRESS/JOHN ANTHONY

Split, chipped problem nails?



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Get the protection you need in the colors you want.
28 shades



Sally Hansen®
HARD as NAILS®
with NYLON
America's Number One nail protection.

Vogue
HAIR NOW

CONTINUED FROM PAGE 46

For summer: short, sexy cuts with volume.

LORRAINE SYLVESTRE





Above left, from La Coupe, cut by Peter Green . . . very fine graduations. Above right, also La Coupe: cut, Charles Booth; perm, Bill Nicholson.



The essential quality of these short cuts is a softness of line. The fullness is built by very subtle gradations or increased by perming. Sketched left, short cut from Spain, Llongueras Coiffure.

Best hair in Paris, chin-length, straight as a brush...a lot of bangs...white blondes, reds

Knowing how to look when you have your picture taken is an art that few of us have acquired. If the young woman at right were to aim her camera at you, would you feel confident? Possibly you would, armed with the following tips from New York's Nardi Salons.

- Plan ahead—make sure you've had a good haircut about one week before the photography session. This will give your hair time to settle in.
- If you wear bangs, check to see they are trimmed evenly. If heavy, experiment with brushing them to the side or fluffing them—too heavy bangs can make you look top-heavy in a photograph.
- Unless you have absolutely perfect features, avoid wearing your hair severely pulled back. Softness around the face is more flattering.
- "Do your hair in the morning and be photographed in the afternoon." Says Fred Nardi, "With most of us, our morning face shows signs of puffiness, but by afternoon we're bright-eyed and fresher looking."
- For color photographs, Nardi makeup artist Byron Barnes suggests that you choose all your makeup from the same color family. If you're unsure about coordinating colors, use a multipurpose cosmetic that works on cheeks, lips, and eyes.
- Avoid pastel or frosted lipsticks. They make the mouth look flat. For definition, use a lip pencil and fill in with colored gloss.



ARTHUR ELGORT



New York's Davian Salon has come up with Suncare for Hair, designed to block ultraviolet rays. It contains protein and vitamin E for conditioning and glycerin for moisturizing. Comb through wet hair and let dry in desired style, *left*. Recombed at night, hair will have new body and luster. Davian, 833 Madison Ave., N.Y.C. 10021; $5—add 50 cents for postage.

A warning from scalp expert Don Lee: oily, greasy dressings are bad for hair—must be kept away from scalp!



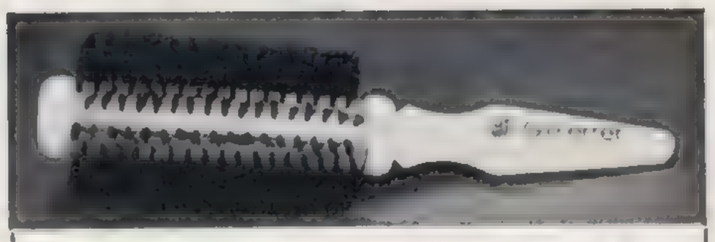
Above, one of New York's more unique haircutting establishments, the studio of Alan Purver (159 East 69 St., N.Y.C. 10021). Alan is a passionate and expert cutter, who only cuts hair, does no shampoos, sets, or permanents.

ULRIKE MÜLLER



What now?

In Stefan Szenonet's salon at the Hilton Hotel in Vienna, the clients are treated to a black, white, and silver decor, spiced with Beardsley prints, black-and-white silk capes, left.



REYNOLDS ROLLES

Great new blow-drying brush with long bristles (65 percent natural, 35 percent nylon) on a flexible rubber base. Available for $15 (postage: 75 cents) at Gil Ferrer, 21 E. 74 St., N.Y.C. 10021.



Some new ideas from Spain's Llongueras Coiffure... "Les Petits Chignons 1976." Sketched left, 4 ways to sleek and tuck wet or dry hair into small twists or asymmetrical chignons.

hair... international style



Tsuki's Hairstyling, Inc.
Honolulu, HI.



Gary Bray; The Masters
Huntsville, AL.



R. Arden Johnson; Arden's Crimpers
Fresno, CA.



Peggy White Ent.; Las Vegas, NV.
N. Muskegon, MI., Grand Haven, MI.



Rocco Altobelli, Inc.
Minneapolis, MN.



Gervacio's
Hartford/New Haven, CT.



Salvation Sally's
San Jose, CA.



John Amico; The Hair People
Chicago & Suburbs, IL.



John Cruz; La Ultima Ltd.
Scottsdale, AZ.



Jessie and Flo Briggs; Yellow Strawberry
Key West, FL.



Jan Timmermans; Designers' Loft
Dayton, OH.



Eric Serena
Los Angeles, CA.



Sara and Woody Ringler; Sara 'N Woody
Styling Salons; Orlando, FL.



Vicki Runge Salon
Toronto, Ont., CAN.



Miss Suzanne Stewart; Hair Parlor
Woodland Hills, CA.



Jon and Edna Lundberg; Jon & Friends
Ventura/Camarillo, CA.



Machiko; Emperor Ming Dynasty, Inc.
N. Miami Beach, FL.



Richard Ouellette
Newport Beach, CA.



Erik Of Norway
Milwaukee, WI.

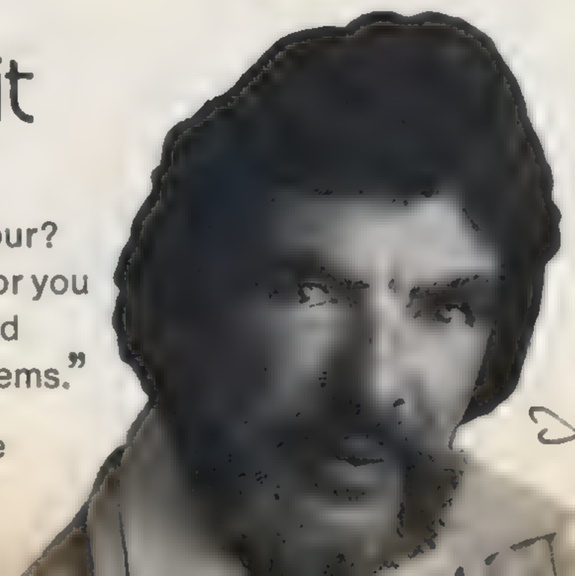


Buddy Walton; Buddy Walton's Salon
St. Louis, MO.

Where to find it...how to have it

"Every woman wants to find the hair stylist who will satisfy her needs—whether at home or away. Why not go on a shopping tour? Visit the best salons nearest you. Find out what they suggest for you to suit your own individual lifestyle. I'm sure the salons featured on this page will be pleased to assist you in solving your problems."

Tip Of The Month: Hair conditioners are like hand creams. Use them regularly to maintain healthy hair, not just to cure badly damaged hair.



Sir Robert Legg

the Lasting Impressions of Fieldcrest®



The Royal Velvet towel, with combed cotton terry, a lasting fashion favorite.

The Jaguar sedan.
A commitment to excellence.
A challenge to conformity.



Jaguars are, and always have been, strikingly individual cars. This is the result, not of any special compulsion to be different, but of a dedication to excellence that extends to every part of the car.

It is not enough, for instance, that Jaguar's engines be strong and powerful. They must also be smooth, responsive and very reliable.

It is not enough that the Jaguar sedan handles like a sports car, with all-independent suspension, four-wheel power disc brakes and rack and pinion steering. The car must also be uncannily silent in motion, even at the extremes of high performance motoring.

Nor is conventional luxury sufficient to meet Jaguar's standard. The Jaguar dash is covered with real burled walnut, the seats are faced in topgrain hides and the level of amenity throughout is remarkably complete. Even the thermostatically controlled self-adjusting air-conditioning system and the AM/FM radio, 8-track tape deck and stereophonic speakers are standard equipment.

Even the Jaguar warranty is an uncommon commitment. For 12 months, regardless of mileage, Jaguar will replace or repair any part of the car that is defective or that simply wears out, provided only that the car is properly maintained. The only exceptions are the tires, which are warranted by the tire manufacturer, and spark plugs and filters, which are routine replacement items. Even then, if they are defective, Jaguar will pay to replace them.

You may order the incomparable Jaguar XJ sedan powered by either the electronically fuel-injected, short-stroke V-12, or by the history-making double-overhead cam Jaguar Six, both with automatic transmission standard.

In either case, you will be in command of one of the world's few luxury high-performance cars built without compromise to the highest standards of performance, handling and amenity.

For the name of the Jaguar dealer nearest you, call these numbers toll-free: (800) 447-4700, or, in Illinois, (800) 322-4400. British Leyland Motors Inc., Leonia, New Jersey 07605.

BRITISH LEYLAND

Jaguar

LEVOLOR'S REFRESHING NEW COLOR: WHITE.

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But, there are people who feel the outside of their home should be neutral. So now Levolor introduces the Tiltone blind. Neutral white to the outside. A choice of brilliant decorator colors for the inside.

For details on the new Tiltone window blind, which, of course, has all of the unrivalled features of the Levolor Riviera, call 800-447-4700 (in Illinois 800-322-4400.)

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Riviera
Tiltone
Blinds

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You get this card after you meet with one of our Institute trained specialists and she determines your skincare needs and prescribes your personal beauty ritual.

It means your skin profile is recorded and filed at the Erno Laszlo Institute. And that you are entitled to its many privileges and special services. But most of all, it means you can buy Erno Laszlo products.
Meet with our Erno Laszlo specialist. Give yourself clean, beautiful skin.
At Montaldo's, Garfinckels, Balliets; Holt, Renfrew, Canada and other selected fine stores across the country.

The Erno Laszlo Institute
10 East 53 Street
New York 10022.

By Sandi Cushman

Ice, summer's greatest soother/sparkler in recipes for food that's freezing, icy, or iced

More recipes for glacial foods, chilly drinks start on page 140.

ROCHELLE UDELL

Soup on a Stick

For frozen "gazpach-icles," puree in a blender until smooth: 3 ripe tomatoes, peeled, seeded, and coarsely chopped; 1 cucumber, sliced; 1 green pepper, seeded and cut up; 1 onion, peeled and sliced; 1 clove garlic, cut up. Add ¼ cup vinegar, ¼ cup olive oil, ¾ cup tomato juice; season with salt and cayenne pepper.

Finely dice 1 cucumber, 1 green pepper, and 1 onion. Stir into soup. Freeze in ice-cube trays until set; when slightly frozen, place a washed Popsicle stick in each cube.

ANGELO DONGHIA

Russian Strawberry and Champagne Soup

Puree fresh ripe strawberries by pushing them through a sieve. This removes the seeds and skin, so you can't use the blender for this process. Chill the puree in the refrigerator.

Put a helping of the cold puree into each shallow crystal soup bowl. The bowl should rest on a bed of chopped ice, preferably inside a slightly larger crystal bowl. At the table, let each diner help himself to iced champagne, stirring it into the bowl with the strawberry puree. The champagne must be opened at the table, when you're ready for it, so it's not flat. Then pass around sour cream and finely grated lemon peel.

This soup is especially good as a palate cleanser after a main course of roast goose or duck, or a veal roast.

FANNY BRENNAN

Snow Almonds

A Vogue-favored recipe (August 1, 1972) that Mrs. Francis Brennan took from "The Art of Turkish Cooking," by Neset Eren (Doubleday).

Put a 6-ounce package plain almonds in a plastic container with a lid. Fill container with cold water, cover, and leave in refrigerator 3 to 4 days. The day before serving, rub skins off almonds. Wash almonds, put them back into the container, and fill it with fresh cold water. Cover and leave in refrigerator until serving time. (This can be kept in the refrigerator up to a week.)

The day before serving, fill a 6-inch-deep glass serving bowl with water to within 2 inches of the top. Freeze solid. To serve, place bowl of ice on a round serving dish. Drain almonds and pile on top of the ice.

MARY McFADDEN

Ice Ring plus Fruit

Fill a large ring mold with water and freeze solid. On a huge wooden tray, put a bed of cracked ice flavored with kirsch and sugar, place ice ring on top. In the center of the mold, pile strawberries and around the edge, raspberries. Both these fruits should have been marinated in *eau de vie de poire* (pear brandy) and sugar.

(Continued on page 56)

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(ABOUT $25.00)

JULIUS KAYSER
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18 mg "tar" 1.2 mg nicotine av. per cigarette: FTC Report SEPT '75



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For all the times you can't hide your feet, you'll want Pretty Feet.

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Pretty Feet for soft, pretty feet.





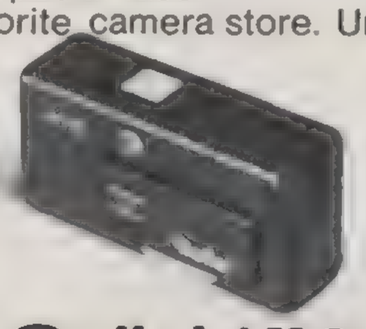
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Rollei A110
The Precision Pocket Camera

Rollei of America, Inc. 100 Lehigh Drive, Fairfield, N.J. 07006

Vogue Food

CONTINUED FROM PAGE 54

ALICE BLAINE

Iced Vegetable Mousse

In a Cuisinart Food Processor or blender, put a shade less than 1 cup very hot water and 2 envelopes plain gelatin. Blend for a second in Cuisinart, several seconds in blender. Add salt and pepper to taste and some fresh herbs from the garden (curry powder is also good with some vegetables). Add 1½ cups diced cooked vegetables and blend for another second. Then add 2 cups crushed ice and blend thoroughly but quickly.

The mixture will jell almost instantly, so spoon it out immediately into glass dishes into which you have diced some raw vegetables, such as scallions and radishes, to provide contrasting crunchiness.

Serve with dollops of sour cream or Carol Horn's all-purpose dressing, below.

CAROL HORN

Dressing Supreme

¾ cup mayonnaise
⅓ cup sour cream
⅓ cup chopped parsley
2 garlic cloves, crushed
2 tablespoons vinegar
3 tablespoons lemon juice
3 tablespoons chopped onions
½ can anchovies, chopped
Salt and pepper to taste

Mix all together and refrigerate for 1 hour. For cold fish, salads, soups, etc.

GEOFFREY BEENE

Lemon-Rind Soufflé with Apricot Sauce

Soften 1½ envelopes unflavored gelatin in 1½ cups cold water. In top of a double boiler, beat ½ cup white sugar into 6 beaten egg yolks and stir in the juice of 5 lemons.

Cook slowly until a thick custard is formed. Add grated rind of 4 lemons and blend until smooth. Add the gelatin mixture and stir until well-blended. Set aside to cool. As custard begins to congeal, beat 6 egg whites until foamy, add ½ teaspoon cream of tartar, ½ cup white sugar. Beat until stiff.

Whip ½ pint heavy cream. First fold the whites into the custard. Then fold in the whipped cream until thoroughly mixed. Pour into a soufflé dish or a crystal bowl. Refrigerate for at least 2 hours.

Serve with apricot sauce: puree 2 cans apricot halves with skin in a Cuisinart Food Processor or blender; stir in 2 jiggers crème de cassis.

JEAN AMORY

Temple-Orange Ice

2 cups sugar
Grated rind of 2 navel (preferably Temple) oranges
¼ cup lemon juice
3 cups orange juice
⅓ cup rum

Combine sugar, 4 cups water, and orange rind in a saucepan, boil 5 minutes; cool. Add orange and lemon juices. Freeze in an ice-cream freezer or in an electric *sorbétière*. Just before serving, pour the rum over the unmolded orange ice.

Mrs. Harcourt Amory, Jr., sometimes uses a ring-shaped mold and serves the orange ice with fruit in season; unmold the ice and place fruit either around the edge or in the center of the mold.

JEAN AMORY

Frozen Lime Pie

2 eggs, separated
1 13-ounce can condensed milk
Juice of ½ lime
Grated rind of 2 limes
1 unbaked graham-cracker pie shell

Blend condensed milk and egg yolks with wooden spoon. Add lime juice and rind. Beat egg whites until stiff. Fold into mixture, pour into shell, and freeze.

DONNA KARAN

Fruit Slush

Into a blender put bananas, pineapple, strawberries in the proportions you prefer; add some sour cream and crushed ice. Whip it up; put in freezer to firm a bit; serve as dessert with kirsch.

VINCENT FOURCADE

Pear Ice

Peel and core 5 pears, cut into chunks, and put in a pot with 2 cups water and 1 cup sugar. Bring to a boil and boil for a couple of minutes; cool slightly, and whirl in blender until smooth. Freeze in an electric *sorbétière* or ice-cream freezer.

(Continued on page 59)

what to wear
under your favorite Anne Klein

More Anne Klein, of course.
Anne Klein's first underthings
designed for that one woman
in a thousand who's exciting,
elegant and just a little
extravagant.
Who loves the naughty charm
of lace.
And the sinful feeling of sheer
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All are lavished with lace.
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Anne Klein's first underthings for
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flower bed & bath collection



Cannon Royal Family

Cannon Mills Inc., 1271 Avenue of the Americas, New York, New York 10020

Vogue Food

CONTINUED FROM PAGE 56

CHESSY RAYNER

Frozen-Coffee Ring

2 pints heavy cream
3 tablespoons sugar
¾ cup Nescafé instant coffee
1 ring mold (2 quarts)
Bitter chocolate, shaved

Whip cream until soft peaks form. With wooden spoon stir in Nescafé and sugar to taste. These measurements are for a middle-of-the-road flavor; adjust if you would like it stronger or more bitter. Whip once more until stiff and turn into buttered ring; freeze 4 hours. When ready to serve, unmold onto platter; sprinkle chocolate on top.

LINDA GILLIES

Summer Lemon Pie

15 vanilla wafers, crushed
3 eggs, separated
½ cup sugar
⅛ teaspoon salt
¼ cup lemon juice
1 tablespoon grated lemon rind
1 cup (½ pint) heavy cream
(at least a day old is best for whipping)

Line a 10-inch pie plate with half the crushed wafers, spreading evenly over the bottom and sides, reserve the rest.

Beat the egg yolks with the sugar, salt, and lemon juice in the top of a double boiler. Stir constantly over hot water (being careful not to let the eggs curdle) until the mixture thickens and coats a metal spoon—this should take about 15 minutes. Add lemon rind and cool.

Beat the cream and egg whites separately until each is stiff. Fold the cream and then the whites into the cooled yolk mixture and turn into the pie plate. Sprinkle with the reserved wafer crumbs. Freeze until firm. Remove from refrigerator exactly 30 minutes before serving.

Mrs. Archibald Gillies refreezes any leftovers.

LADY KEITH

Vodka in Ice

A variation on method used by Gold and Fizdale (page 154).

Put a vodka bottle plus flowers, grasses, or pachysandra leaves into a long, empty tin, just bigger than the bottle (a Carr's water-biscuit tin would be the right size). Fill with water and put into the freezer until frozen. Loosen tin by running it under hot water. Serve vodka in ice sheath. ▽

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LE PARACHUTISTE
P.O. Box 24AA2
Los Angeles, California 90024

By Lydia McClean

Do you work for love, not money? Volunteer your skills? This cosmetic firm cares if you do . . .

What are American women famous for? Their long legs, beautiful teeth, bouncy hair? Their candor and friendliness, dash on the tennis court, skill behind the wheel? Yes, all of that—but there's something else, too: another activity in which American women are not merely great, they're unique. And that is—volunteerism. An estimated 36 million American women work as volunteers for varying numbers of hours—often, many hours—a week; for 1974 alone, the value of their services was estimated at 50 billion dollars.

Good workers, good causes add up to plenty of action

Some women work for several organizations or causes, some concentrate their energies on one; all improve the quality of life in their communities, with—often—a ripple effect that spreads far wider.

Until a few years ago, their efforts were little recognized or even known outside their own communities—but now, happily, that's changing. And one of the big changers has been—surprisingly—a famous cosmetics company. You'd think a firm that specialized in beauty preparations would be concerned only with a woman's outward appearance, and you'd be right—unless the firm happened to be Germaine Monteil. Ever since 1970, this company has been exploring—with increasing fascination and commitment on the part of its top executives—the question of inner beauty: who are the women who have it? How do they translate it into action? How can other women (and men) learn from them, join them?

Started six years ago, to honor outstanding volunteers in one U.S. community, the Germaine Monteil Volunteer Activist Awards program now extends into 17 states, is expanding into 10 more—eventually, it's hoped, all 50 states will be covered—and has been called "the Pulitzer Prize of volunteerism." The company spends on it annually a budget running into six figures, plus a lot of cheerfully-given executive time.

The awards—handsome little Cartier sterling-silver trays, engraved with a citation and the winner's initials—have been presented to about 700 women, ranging in age from 18 to 82. The activities for which they were honored cover a head-whirling gamut, from recycling solid waste to helping motherless families stay together; from family planning to supporting the opera; from providing low-cost housing for the elderly to combating an eye disorder that strikes small children.

"It's a uniquely American phenomenon," said John S. Street, Germaine Monteil's president. "There's no such thing as a volunteer in the rest of the world. These women put in millions of hours of work a year. Who could ever pay for it?" Ann Watson Walsh, executive vice president, said, "You wouldn't believe what some of these women do—and not for the recognition. They're not looking for praise. . . . They're all tremendous. I don't think we've ever gotten blasé about this, in all the years we've been doing it."

The ho-hum list of ho-hum women left everybody cold

Like so many great enterprises, this one started almost by accident. In 1970, Mrs. Walsh was visiting one of The Broadway stores in Southern California. Conversation turned to the generally ho-hum quality of a list of best-dressed (or best-something-not-very-memorable) women that had appeared in the newspapers. Someone said, "Why doesn't somebody honor the women who are out there doing something—not just lending their names to things?" That was "the germ of an idea that led up to a national thing," in the words of one Monteil executive. Nominating forms were drawn up, local newspapers and volunteer groups were contacted, and nominations poured in—the fact that Southern California is a hotbed of volunteerism helped. That first year, 16 women were honored at a reception at The Broadway, and the program was off and running.

Now, as then, Germaine Monteil works closely with local retailers, local newspapers (daily and weekly), and local organizations. "The stores deserve a lot of credit," said Mr. Street. "They have a better feeling for women in their communities. . . . We had a hard time at first convincing the press of what our motives were; they couldn't believe there was no hook, no commercial twist to it. We're not promoting anything—except volunteerism."

There are plenty of men volunteers out there, too

Neither the store nor Germaine Monteil gets involved with the selection of award-winners. They assist only with the nominating process, and they underwrite the award-giving ceremony—a reception, luncheon, or dinner, with speakers and, usually, a seminar.

Called at first the Beautiful Activist Awards, the program was rechristened Volunteer Activist Awards this year, for two reasons: first, men volunteers are now eligible for awards—and it was felt they might flinch at the "beautiful activist" label. And second, an increasingly close liaison now exists between Germaine Monteil and the National Center for Voluntary Action (NCVA) in Washington, which has its own National Volunteer Awards. This year, the two organizations united to celebrate National Volunteer Week (May 17-21), and to bring a group of award-winning volunteers to Washington and New York for ceremonies, seminars, and parties. (Seminar subject: "Crisis in our cities, and the role of the volunteer.")

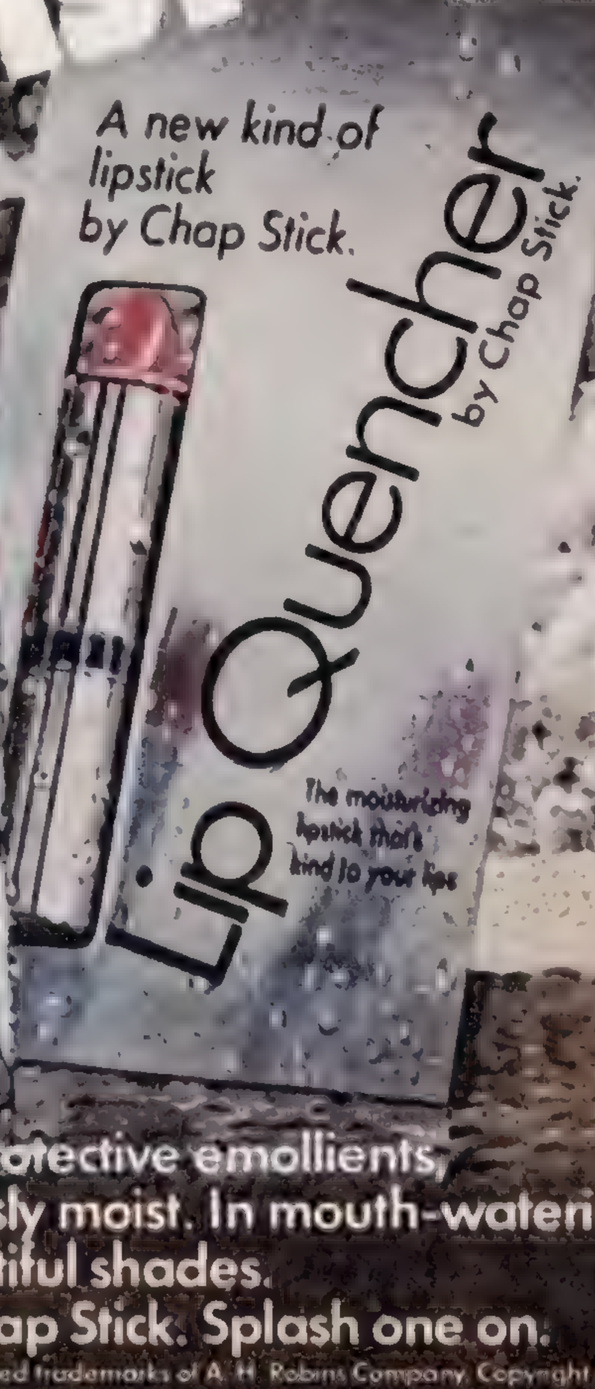
"She would rather light candles than curse the darkness," said Adlai Stevenson about a famous volunteer, Eleanor Roosevelt. Germaine Monteil, and the NCVA, are looking for candlelighters. If you would like to nominate a volunteer (or voluntary organization) for a Volunteer Activist Award, or would like more information on how the program works, write to: Suzie Wall, Co-ordinator for Volunteer Activists Program, c/o Germaine Monteil, 40 West 57th Street, New York, N.Y. 10019. ▽

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VOGUE-RATED

TIP-OFFS

What to see, read, listen to, and watch for

movies

BY REX REED

★★★★That's Entertainment, Part 2

They all laughed when Edison recorded sound, but nobody jested when they saw what MGM did with it. The success of the first all-star compilation of musical film clips in *That's Entertainment* left audiences throughout the globe screaming for more, and more *is* what you'll get in this second extravaganza of music, color, and excitement.

Using special lyrics for the title song, Gene Kelly and Fred Astaire act as co-hosts for this nostalgic tour through the MGM vaults, singing and dancing together for the first time since *Ziegfeld Follies*. The dialogue is by brilliant Leonard Gershe; and the choreography is by none other than Gene Kelly himself, proving that MGM could still make a ginger-peachy musical right now, if all the heads were in all the right places.

The sections of the film are divided into music, comedy, and favorite one-liners from MGM classics. Jimmy Durante, singing "Inka Dinka Doo" with Harry James; Jeanette MacDonald chirping to Nelson Eddy, "Oh, Charles, you can't fight the whole French fleet!" before swooning her way into "Lover Come Back to Me"; and Judy, Mickey, the whole Tommy Dorsey orchestra, and hundreds of rope-twirling Busby Berkeley cowboys doing "I Got Rhythm" from *Girl Crazy*.

Bobby Van stops the show with a number from *Small Town Girl* in which he jumps through an entire town and ends up in the traffic followed by cheering mobs and dogs doing the same dance steps. Bob Fosse, Carol Haney, and Ann Miller leap through walls in *Kiss Me Kate*, as though their feet had wings. The amazing Oscar Levant plays Gershwin's "Concerto in F," acting out the roles of every member of the orchestra and the conductor, too. Gene Kelly dances with cartoon genies in *Invitation to the Dance*, then sails through New York on roller skates in *It's Always Fair Weather*. And more.

Intellectual weight-watchers who thrive on lean, sparse movie material might as well forget the calories and gorge. This spectacular, finger-snapping sequel to *That's Entertainment* is a Baskin-Robbins special, with bananas, forty flavors of mouth-watering surprises, pistachios, hot fudge, cherries, and double on the whipped cream. It will make you full and rich and happy to be alive.

★★★Mackintosh & T.J.

Roy Rogers, a movie legend who still lives in the hearts of little boys like me, has come out of retirement to make this heart-warming, lyrical toast to the New West. He's exchanged his horse Trigger for a Ford pickup, and wife Dale Evans has been replaced by a shelf of the world's great books. The Republic backlot has turned into the real West, with the peppermint mesas and cobalt-blue skies of the Texas panhandle serving as a panoramic backdrop for an affectionate yarn about a dusty cowpoke of yesterday and his bracing friendship with a cocky would-be delinquent of tomorrow.

The film is weak in some of the narrative essentials—plot and conflict—but it has a nice, easy way of defining and developing character. There's homespun music by Waylon Jennings, magnificent cinematography, and a sweet gingham softness to the way real people in a still-rough area of America are shown, without Hollywood sensationalism.

Time has been good to Roy Rogers. He's in perfect physical shape and has developed into a genuine, deeply moving actor in his autumn years. The film, like the man, is full of good, healthy thoughts. It's the best American Western since *Will Penny*, offbeat and thoroughly satisfying.

★Stay Hungry

Jeff Bridges' dead parents have left him money, a house, and a respected Birmingham, Alabama, family name. Shifting aimlessly, he falls into the hands of some evil real-estate investors who want to buy off a city block to erect a hideous office complex. The only holdout is a health spa that must be tackled to complete the deal.

Bridges enters the bizarre world of weightlifters, bodybuilders, and musclemen; and the clash of life-styles between this square from the straight world and the lower-class screwballs with their karate chops and massage-parlor mentality forms the basis of much of this puzzling, ultimately depressing little experience.

Bob Rafelson is a fine director with a keen eye on the reality of speech patterns and character emotions, but he never manages to make the Southern boy very believable. It is never clear why the boy becomes hypnotized by the weightlifters or why he falls in love with a grubby little tart (spiritedly played by Sally Field, who not only throws away her *Flying Nun* paraphernalia from her post-Gidget TV days but bares everything underneath as well) who ends up wrecking his emotional stability.

In the end, the streets are full of preening, dancing Mr. Universe contestants, and *Stay Hungry* turns into a burlesque parody. I didn't understand it, but there might be something here for freaks in the audience who still get their kicks on Route 66.



Who's Afraid of Virginia Woolf? Directed by its author, acted by an awesome quartet—above, Ben Gazzara, Colleen Dewhurst; right, Richard Kelton, Maureen Anderman—"V.W." confirms itself as a great theater piece and, in its relentless seesaw of horror and hilarity, one of the most devastating explorations of how people continue to live in love-hate with one another.—L.L.

theater

★★★★Broadway's giddy with successes, and the theater ad columns read like a prospectus for a college survey course in contemporary theater. It's revival time up and down the main stem. And the most prodigious of these re-views is Edward Albee's notorious

books

BY ALLENE TALMEY

★★★Lindbergh: A Biography

By Leonard Mosley (Doubleday).

★The Flower and the Nettle: Diaries and Letters, 1936-1939

By Anne Morrow Lindbergh (Harcourt Brace Jovanovich). A bewildering dogfight is set up in readers' minds if these two books are read in tandem: they should be. In a simple, factual way Mosley describes from crib to death the rise, fall, and mini-rise of Charles Lindbergh, a great hero who became a mental prisoner of Hitler's theories and remained a prisoner until he died in Hawaii.

In an equally simple way, Anne Lindbergh still justifies her feelings and those of her husband about the correctness of their early theories in the introduction to her book.

For the years 1936-1939, Mosley sometimes proves Mrs. Lindbergh's statements spurious. Believing in the essentially peaceful aims of the Nazis who had

(Continued on page 64)

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Vogue Tip-Offs

CONTINUED FROM PAGE 63

chewed off Austria and Czechoslovakia during the Lindberghs' delight with them, Mrs. Lindbergh stops her book in April, five months before Hitler took over Poland. How peaceful can the aims of a country get?

Younger than springtime, an authentic hero, the first to fly across the Atlantic, Charles Lindbergh was soon to have everything—world fame, enough money, then an attractive, educated, adoring wife, and, in time, four sons (his first son kidnapped and murdered) and two daughters. Charles and Anne lacked only common sense. In this calm, fascinating biography, thoroughly researched, Leonard Mosley destroys the image of the Lindberghs as civilized, bright, knowing: they were pitiful gullibles. The Lindberghs became neurotically incensed because the governments of Britain, France, and the United States declined to believe their rube fantasies about the Nazis.

Led by General Göring, the Luftwaffe Nazis played Anne and Charles for suckers with fake figures: after a total of five weeks in Germany, spread over four visits in two years, they became Nazi believers and propagandists with Lindbergh later a leader on the America First Committee, a group of powerful isolationists.

To read *The Flower and the Nettle* is to see a foolish, arrogant mind naked. Loyal to her mistakes, Anne Lindbergh is still deluded about her *feminine* perception. When John Ciardi, a poet recognized by poets, wrote a destructive review of Anne Lindbergh's *The Unicorn and Other Poems* for *The Saturday Review* years ago, she suspected a conspiratorial attack. Ciardi had noticed ". . . that Mrs. Lindbergh has written an offensively bad book—inept, jingling, slovenly, illiterate even, and puffed up with a foolish afflatus. . . ." (The introduction to *The Flower and the Nettle* shows she still suffers from that mental gas.) For those buyers adding to their eleven Anne Lindbergh books, *The Flower and the Nettle* will be a treasure. It fills a need, like Drano.

Anne wrote to her mother, after the Lindberghs, at the invitation of General Göring, had spent ten days in Berlin, complaining of "the strictly puritanical view at home" where they believe "that dictatorships are of necessity wrong, evil, unstable, and no good can come of them. . . ."

Anne happily goes on to tell her mother, who like Lindbergh's mother, was decisively anti-Nazi: "Anyway, there is no question of the power, unity, and purposefulness of Germany. It is terrific . . . it is thrilling. . . ." In this same letter of August 5, 1936, she burbles on with less emphasis about what she dislikes in the Nazis: "their treatment of the Jews, their brute-force manner, their stupidity, their rudeness. . . ." What a thoughtful equation—rudeness versus harassment if not murder. One could get ptomaine of the brain from such lyricism.

★★★Messengers of God: Biblical Portraits and Legends

By Elie Wiesel (Random House). Like the morning mail, these messengers of God come to us daily, for they are all humans who experience the same emotions—only more so—that we live with today: Adam, Cain and Abel, Isaac, Job. Who lives, Wiesel asks, with Mars, Venus, Athena, Juno, Jupiter, Thor, Wotan? These gods are part of literary and art allusions. "Mars died without ever having lived, but Moses remains a living figure." About Adam: "Nobody received as much and lost it as quickly or as brutally. . . . He was pushed and was helpless to resist. . . . Everything belonged to him except his will. He had no choice but to submit. First to God, and then to his spouse. . . . Poor man: punished for nothing. And he wasn't even Jewish."

Evicted from Paradise, Adam had to contend with the same "inhibitions, manias and complexes" we do . . . "with one exception: the Oedipus complex, thank heaven." His wife, Wiesel says, gossiped too much with the serpent. To read Wiesel is to hear again the dazzling arguments about God's intent that the old rabbis chewed on for centuries.

★The Moon Lamp

By Mark Smith (Knopf). In this novel, the sinister and the simple collide, the collision and the collusion turning out to be as complex as the manipulations of the FBI. It is all about the supernatural, about obsessions.

To the Lindquists, restoring the rural old mess of the family homestead in New Hampshire to greater beauty than it had in its Colonial days, came a feel of ghosts. The specters brought the scent of old passions, old murders, exerting powerful shoves on the living. Difficult as it is to make this credible even for an hour or so, Mark Smith does it. Although toward the end, he seems to lose tension and thread.

An English teacher at the Uni-

(Continued on page 66)

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To see and be seen in



Vogue Tip-Offs

CONTINUED FROM PAGE 64

versity of New Hampshire, Smith has a blandishing style, refusing the theatric con of those other writers dealing in the drug of exorcism, of blasts of sinister forces from other times.

I wonder why the amusing dead, gentle, even brilliant, can't crowd out the ghosts of ancient rapists, murderers, and incestuous destroyers. For heaven's sake, don't tell me.

art

BY BARBARA ROSE

★★★★America as Art
A major exhibition of art, artifacts, crafts, and popular forms of Americana sponsored by the Smithsonian Institution will run through the summer and fall in Washington, D.C. One of the Bicentennial Biggies, the eight themes set out to do nothing less than to define what is American about American art.

At the National Collection of Fine Arts, "America as Symbol" examines the personification of the new republic, Columbia, as an abstraction by eighteenth- and early nineteenth-century artists. "The American Cousin" deals with tentative first attempts to define American values in opposition to those inherited from Europe by such popular genre painters as John Quidor, William Sidney Mount, and illustrator F.O.C. Darley.

Tracing the strain of Transcendental pantheism that identified God with nature, "The Virtue of American Nature" focuses on the Romantic paintings of the Hudson River School and other landscape artists who, as man lost his heroic dimension in democratic egalitarianism, turned to nature for a heroic subject. That old chestnut of a theme taken over by Hollywood—cowboys and Indians—is reviewed in the paintings of "The Frontier and the Native American." Better than it sounds, this study documents a decisive chapter in American history.

Next, two themes of opposite temperament, "The Image of Urban Optimism" and "The Folk and the Masses," concentrate on paintings of the 'twenties and the 'thirties of this century. The former contains classically pure "Precisionist" paintings by the Cubist-Realists like Charles Sheeler, as well as cityscapes by Georgia O'Keeffe, always worth seeing. "The Folk and the Masses" on the other hand is a survey of Regionalist and social realist art of the 'thirties, including a number of works commissioned by the Federal Art Project, which rescued artists from starvation during the Depression.

Finally, the emergence of the New York School is traced in "A Center for Art." New York art's subsequent rise to global prominence in the hands of Pop artists whose graphic images were reproduced throughout the world is documented in "Identity from Uniformity." (The show's giant catalogue should help explain the progress of the arts in America to a growing public.)

★★★★All You Ever Wanted To Know About Art Nouveau
The popular craze for Art Nouveau (the stylized, streamlined style of craft, design, and decoration that flourished around 1900) has so outdistanced scholarly research that the exhibition of 640 art works and eighty architectural drawings and photographs of Art Nouveau from Belgium and France at the Rice Museum in Houston, Texas, is a welcome and necessary reevaluation of the style.

Art Nouveau began as an analysis of ornament derived from natural forms, but it quickly captured the imagination of painters, sculptors, print-makers, architects, and designers. This is *the* definitive exhibition of the period that closed the last century and began the modern age; as such it is a must for scholars and laymen alike.

★★★The World of Islam
England is host to a festival of exhibitions, readings, lectures, etc., celebrating the high moments of Islamic civilization. Thirteen exhibitions (eleven in London alone) will display over 2,500 works of art created in the areas of Europe, the Near and Middle East, Africa, India, and Malaysia where Moslem rulers were the patrons of the Islamic arts, crafts, and architecture that in return had tremendous impact on Western civilization.

Among the most important exhibitions: the *Arts of Islam* at the Hayward Gallery and *Paintings from the Muslim Courts of India* at the British Museum. Prohibited by the Koran from representing the human figure, Islamic artists developed new forms of ornamental decoration that raised craft to a new level of imagination, which later inspired modern artists from Matisse to Stella. ▽

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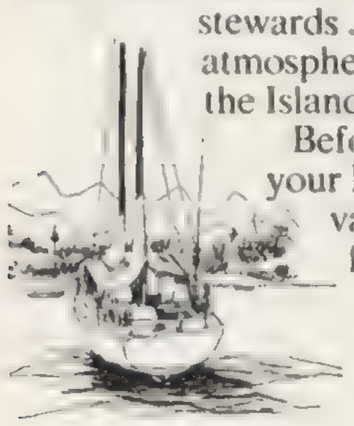


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UNITED AIRLINES

By Despina Messinesi

Sight-see in a castled country where good food heartens . . . every inn and church looks happy

Munich and *Gemütlichkeit* (a happy frame of mind) go together. This lovely big city in Southern Germany makes me feel lighthearted and merry, the way sunshine does. The city is a ravishing blend of splendid neoclassic and glorious rococo and baroque buildings, onion domes and needle spires above the trees, masses of fountains splattering at the ends of broad avenues, city parks as big as meadows and full of wildflowers, and many outdoor cafés—all in dappled sunshine and clean air, with a fast river streaking through.

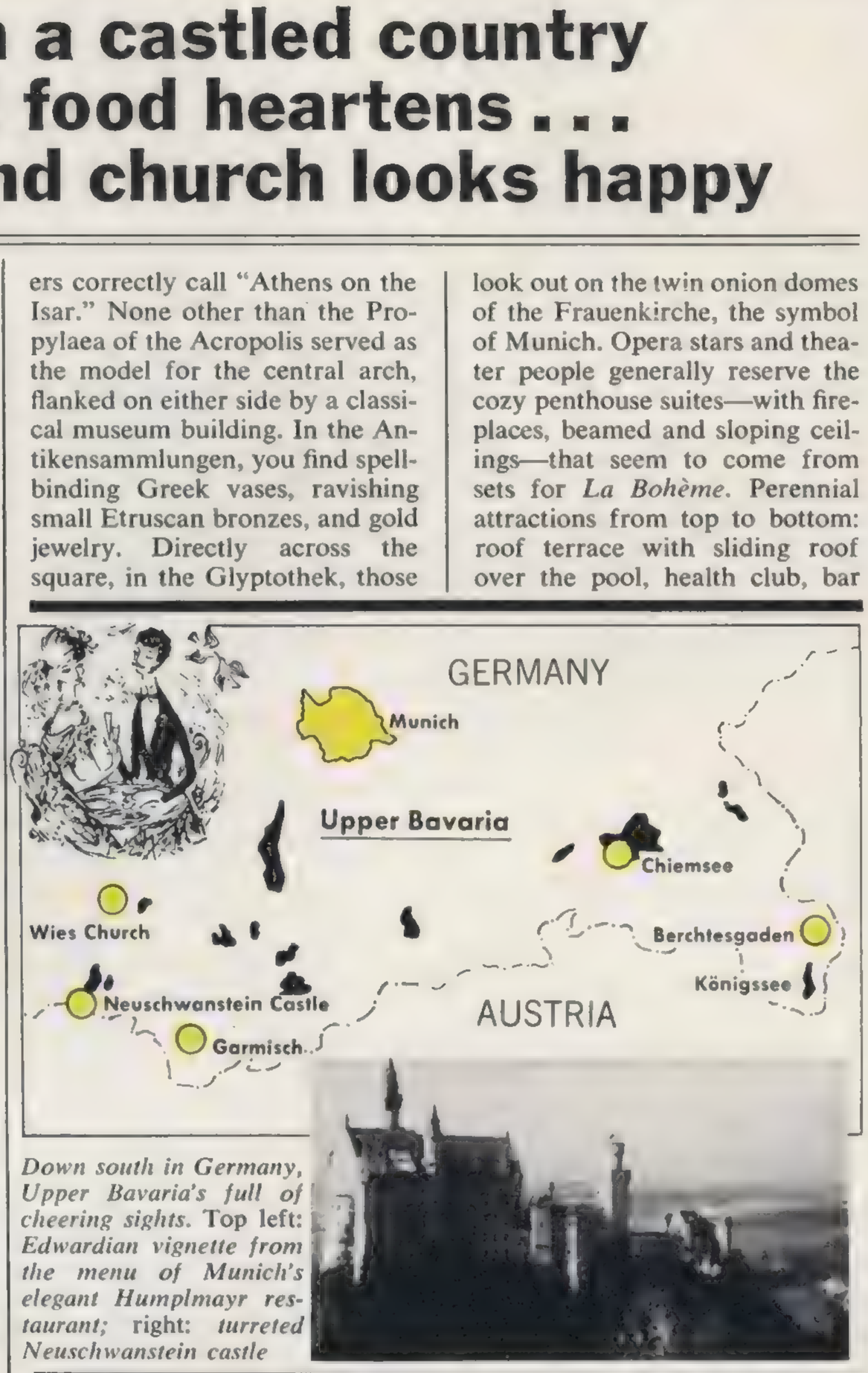
Add to this the indoor treasures of museums and churches, opera house and theaters, excellent hotels, good food and wines, Tyrolean costumes (a touch of theater), a web of highways from the city to palaces on serene lakes or peaked mountains; and people these scenes with lively, outgoing Müncheners. Perhaps these fast-shutter views will explain my long love affair with Munich.

Munich's staggering cumulation from the Wittelsbach dynasty, along with theater, concerts, opera—all pretty heady culture—are surprisingly easy to take. In the vast and great Alte Pinakothek, one of the great museums in the world, after feasting on the remarkable Wittlesbach collection, you find tucked away behind the galleries small cafés for *Kaffee und Kuchen*. You can have a pickup before returning to the superb Altdorfers with their surreal skies, the Dürers with deep pathos and agonized faces, the fragile beauty of Cranach's "Death of Lucretia," her body draped in spider-webby veils, and the fortune of voluptuous rosy-skinned Rubenses and, and. . . .



High in Alps, Ettal: six-hundred-year-old abbey, rococo church

King Ludwig I of Bavaria, who had a passion for ancient Greek and Roman art, masterminded Königsplatz, a harmonious neoclassic square Münchners correctly call "Athens on the Isar." None other than the Propylaea of the Acropolis served as the model for the central arch, flanked on either side by a classical museum building. In the Antikensammlungen, you find spellbinding Greek vases, ravishing small Etruscan bronzes, and gold jewelry. Directly across the square, in the Glyptothek, those serene early Greek and Roman statues about to break into a smile and, in the museum's courtyard (you've guessed it), a corner serving refreshments.



Down south in Germany, Upper Bavaria's full of cheering sights. Top left: *Edwardian vignette from the menu of Munich's elegant Humplmayr restaurant;* right: *turreted Neuschwanstein castle*

In the quiet part of town, about a block away from the Königsplatz, stands the Grand Hotel Continental, so impeccably polished and cheerful that it has the feeling of a large country house—bursts of flowers, Oriental rugs, antique furniture. Especially nice: guestrooms overlooking the gardens; Tyrolean dining room, roof terrace, underground garage. Definitely luxurious.

In the center of town, the Bayerischer Hof and the Vier Jahreszeiten, two landmark hotels, although cunningly enlarged and modernized, maintain an old-world tradition of personal innkeeping. Standing across from the leafy trees on Promenadeplatz, the Bayerischer Hof faces five international banking houses and Loden-Freys, a shop specializing in Loden clothes. From the hotel's large guest rooms, you look out on the twin onion domes of the Frauenkirche, the symbol of Munich. Opera stars and theater people generally reserve the cozy penthouse suites—with fireplaces, beamed and sloping ceilings—that seem to come from sets for *La Bohème*. Perennial attractions from top to bottom: roof terrace with sliding roof over the pool, health club, bar and restaurant; downstairs: in the small cabaret theater, satirical comedies, plus Trader Vic's complete with South Seas trappings and Polynesian food. The Bayerischer Hof's luxurious new corner annex is the Montgelas Palais, a pale yellow-and-white columned *monument historique*.

When people say Vier Jahreszeiten, they instantly think of Walterspiel," the hotel's world-famous gourmet restaurant, all pale yellow and white. On Friday and Saturday nights, the swinging place is the Eck, an informal corner restaurant serving buffet suppers. From the entrance to the roof, the Vier Jahreszeiten shines: pool and health club on the roof; air-conditioned rooms with double windows lock out the elements and noise; underground garage; and, in the Edwardian lobby, efficiency dominates.

Whatever you may have heard about Munich beer gardens is an understatement. At the Hofbraühaus on Platzl, the little square

(Continued on page 70)

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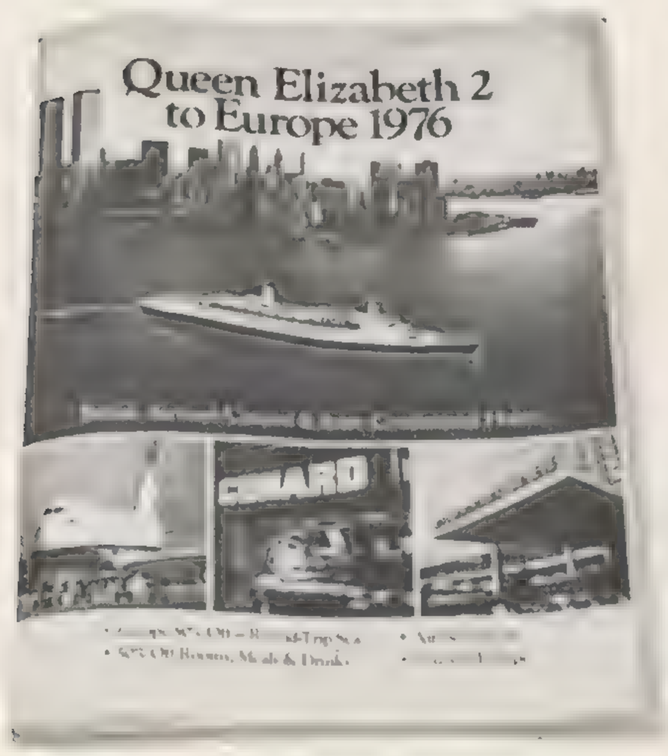


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CONTINUED FROM PAGE 68

near the Vier Jahreszeiten Hotel, everything happens inside a solid, arcaded Gothic building, its façade decorated by long harlequin-patterned banners and an enchanting wrought-iron "maypole" among the many flowering window boxes. In summer, people sit tightly packed at tables under a tremendous tree that



In Upper Bavaria: intimate St. Bartholomä chapel on mountain-sheltered Lake Königsee; a convenient inn nearby

shades the whole vast courtyard; upstairs, hundreds more sit eating and drinking at long tables in a huge hall noisy with voices and oompah band.

At Humplmayr, a landmark restaurant on Maximiliansplatz, you feel at home, as you do in any top restaurant anywhere in the world. Both menu and cuisine veer toward the traditional international-French. For lunch, reserve a banquette in the small front red room filled with daylight; at night, in the large candlelit back room where there is quiet piano music.

The München Hilton, the newest luxe establishment, combines a pleasant country feeling —only ten minutes by cab from the center of town—with the multiple big-city comforts you expect and do find in every Hilton Hotel. Special here: swimming in the heated indoor pool parallel to and at eye level with the tumbling Isar River. From the pleasant balconied rooms, as well as from the rooftop restaurant, you see the spread of Munich—and overlook the large, green-green Englischer Garten. Don't miss the walk from the Hilton across one of the little stone bridges over the Isar into the eighteenth-century English gardens: part shaggy tall grass, part groomed flower beds. Head for the weird five-story-tall Chinese tower, shaped like stacked coolie hats.

Schwabing, Munich's counterpart of New York's Greenwich Village, is a five-minute walk from the Hilton. Go at night when the cafés fill up and long-legged pretty women stroll by. The nightclub Ba-ba-lu collects the smart crowd who dance to the eardrum-breaking combo.

For full-bloom rococo splendor, go to the Cuvilliés theater, the ravishing court theater in the Residenz, the palace complex of the Wittelsbach family. Check with your hotel concierge to see if a performance is on. Even if it is a German play which you may not understand, definitely go. Müncheners dress formally for theater; men feel comfortable wearing dark suits; women choose something long.

I still remember arriving one evening in the slow, lavender summer twilight. When you enter a long tunneled arch, the view of the cobbled courtyard framed with massive buildings covered in *trompe-l'oeil* stonework and pilasters overwhelms; in the distance, you see a glow of candlelight in the theater lobby where some people dine.

The small all-white-and-gilt theater enchants. Chamber music plays in the lefthand box. When the curtain goes up, six small crystal chandeliers also rise, and then you see the stage that, like a beginners' ski slope, tilts toward the footlights.

During the performance, a starched Red Cross nurse sits in front of the closed central door, flanked by two ushers in uniform looking like retired generals. During intermission, I resisted the delicious smell of hot coffee but succumbed to the strawberries filling a silver bowl the

(Continued on page 74)

South Germany's lake-land



A high meadow on the edge of Lake Chiemsee holds the Inn of the Golden Plough at Ising: an enchanting place to stop—to eat or to stay—scrubbed and immaculate



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Vogue Travel **By Despina Messinesi**

A boat-about city with 300-year-old mansions, new-as-today diversions

When I think of Amsterdam, it's in duplicate: one milling metropolis and its liquid reflection—rows and rows of maroon-brick houses—in miles of swirling canals. Rigorously preserving its seventeenth- and eighteenth-century mansions, Amsterdam has not changed its pretty looks—merely shifted the focus on certain areas. The stimulating, lively Now part of town is the neighborhood around Museum Square (Museumplein).

In Amsterdam, circle the square

Begin your museum tour chronologically with the great Dutch masterpieces from the fifteenth to eighteenth centuries at the proper-looking Rijksmuseum, a red-brick, turreted neo-Gothic building. Go directly to the second floor devoted to the glories of Dutch painters—five rooms of Rembrandts, but don't overlook Rembrandt etchings on the ground floor. Before starting for the next target, refresh at the Museum's restaurant.

Next, visit the startlingly new Vincent van Gogh Museum, tailored to show off this great artist's paintings, drawings, and massive correspondence; a central light shaft filters sunlight down through three levels. To round out Van Gogh's biography, works by his contemporaries Gauguin and Toulouse-Lautrec are included.

The third great museum, the Stedelijkmuseum (Municipal) houses one of the world's most outstanding collections of international art and design from the 1850's to the present.

The final touch on this square is the Concertgebouw, the concert hall, home of Amsterdam's distinguished orchestra, known for its brilliant execution of Mahler and Schoenberg.

Practically in the wings of the Concertgebouw, in a skinny corner house, is the landmark café Keyzer Bodega. You can have a snack and a *jenever* (Dutch gin) at the sidewalk café or a splendid meal in the indoor restaurant.

Two hundred feet away: van Baerlestraat and P.C. Hoofstraat, streets with boutiques for both men and women as well as cozy little coffee shops. At 27 Hoofstraat, Sama Sebo, a small Indonesian restaurant where the knowing crowd goes. Reserve in advance: telephone 728146.

In Amsterdam bars, restaurants, shops, museums, most people speak English—including cabdrivers who, the Dutch admit, are nasty, their cabs expensive. Amsterdam's climate is English-y, too, so bring umbrella, raincoat, or shop for them there.

Tout confort moderne behind a historic façade: Hotel Pulitzer has joined sixteen compact seventeenth-century mansions into one hotel with 175 guestrooms. With brick walls, old beams go bathrooms, radios, direct-dial telephones, other conveniences.

Canal walking and watching is a pageant of broad barges, glass-domed sight-seeing boats, racing sculls, sailboats, coveys of ducks.

Do include a walk around Nieuwmarkt Square, the medieval part of the city as well as Amsterdam's red-light district. There are sex shops, sex movies, sex theaters, and even a sex museum flying the Dutch flag. At the windows, calmly knitting or reading, sit the working girls. At night, their fluorescent bras and bikinis do light up the windows like showcases. ▽



Quirky gables, offbeat pediments, unusual doors—three centuries old—remain unchanged on Amsterdam façades; behind them, it's 1970's living


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Vogue Travel

CONTINUED FROM PAGE 70

size of a baptismal font; they were served on china dishes and covered by yellow-rich whipped cream.

The Munich Opera, one of the world's greatest, is a monumental experience. Dashing up the stairs of its imposing neoclassic building, I discovered that I was late, the sole latecomer that evening. Unlike our New York Metropolitan Opera, this house has no television sets for watching and hearing the performance; nor was I permitted entrance during scene changes. Elderly guards politely made me understand that I had to sit out the first act.

At intermission, I followed the elegant crowd (all in evening clothes) up the very steep marble stairs to the mirrored, blue-brocade foyer where they promenaded 'round and 'round on the polished parquet, all in one direction as if on a one-way street.

Beyond the city of Munich: The perfection of Nymphenburg Palace, with its ravishing pavilions and pleasure park where the Wittelsbach families summered, is only a twenty-minute cab drive from the center of town. Don't miss King Ludwig I's "Gallery of Beauty," a room filled with thirty-seven portraits of beauties: court ladies, shoemaker's daughter, Spanish dancer Lola Montez—who indirectly caused a revolution, resulting in the King's abdication. (Nearby, Der Weichandhof serves hearty Bavarian fare in a farmhouse.)

Southwest of Munich: When you're driving on the *Autobahn*, the Alps get closer and closer. . . . One hour away, Garmisch-Partenkirchen, two adorable towns. . . . Garmisch huddled around Alpine foothills, Partenkirchen stretched out in a narrow long valley. . . . Each has frescoed houses, flowered window boxes, fat horse-chestnut trees, maples, blue spruce, a Posthotel oozing charm, indoor skating rinks where strict trainers put champions through grueling practice.

Ettal, a Benedictine Monastery, its flowering, luminous white rococo church—gilt scrolls, stucco work, like a Fabergé Easter egg. Benediktenhof, a terraced inn facing the monastery, delicious river fish like our trout. . . . Green meadows, Oberammergau, quiet village, shops full of carved holy figures. . . . Neuschwanstein, King Ludwig II's castle reached by bridges over deep ravines—chilly, gloomy extravagant interior, even doorknobs are silver. . . .

Standing alone, almost lonely in a green open meadow with beige Danish cows grazing, Die Wies, a pilgrimage church, its interior a wonder of rococo—diaphanous, gold scrolled, blazing in late-afternoon sunshine—has a fantastic gaiety, happiness. . . . Merry maypoles stand in village squares. . . . Upper Bavaria (Southern Bavaria to us), filled with churches, is known as Monks' Nook. . . . How's that for a day's excursion!

West of Munich: On the Salzburg *Autobahn*—dense forests, cows grazing in fields of fragile Queen Anne's lace, golden haystacks, bulbous church spires, hikers resting on benches, the blueness of Chiemsee Lake whitened by sailboats. . . . Bad Reichenhall, ancient town with salt mines, hideout for art in World War II. . . .

Passing Berchtesgarten, to reach Königsee pier, to board the small boat for the silent ride across the lake, feeling majestic as Lohengrin gliding over the green satin-smooth water walled by awesome mountains. . . . At St. Bartholomä Chapel, lunch at the inn next door—tables decorated with edelweiss, soup garnished with sliced pancakes; try gentian, a white drink made from purple flowers. . . .

On the return, take the Alpine road hemmed by jagged mountain peaks, past fountains of gurgling ice water emptying into hollowed tree trunks, skirting the marbleized-green Saalach River to Ising. . . . Stop at Der Gutsgasthof zum goldenen Pflug (Inn of the Golden Plough), a farmhouse with fourteenth-century church, for a fabulous supper, logical reinforcement for the evening ahead. . . .

On the lake shore, board a paddle-wheeler boat for the fifteen-minute ride across the silver-smooth Lake Chiemsee floating swans to the small island, Herrninsel, once owned by Ludwig II. . . . Disembarking, you walk in the twilight through a darkening forest, suddenly see a candlelighted palace, the Herrenchiemsee Castle, a copy of Versailles built by Ludwig II, which he enjoyed for only a week.

Incongruous in the splendor, children and adults in jeans and sports clothes climbing the broad stairs with *trompe-l'oeil* royal figures looking down on them. . . . In summer, celebrated chamber music quartets perform in the great Hall of Mirrors lighted by standing candelabra reflected in the enormous windows. . . .

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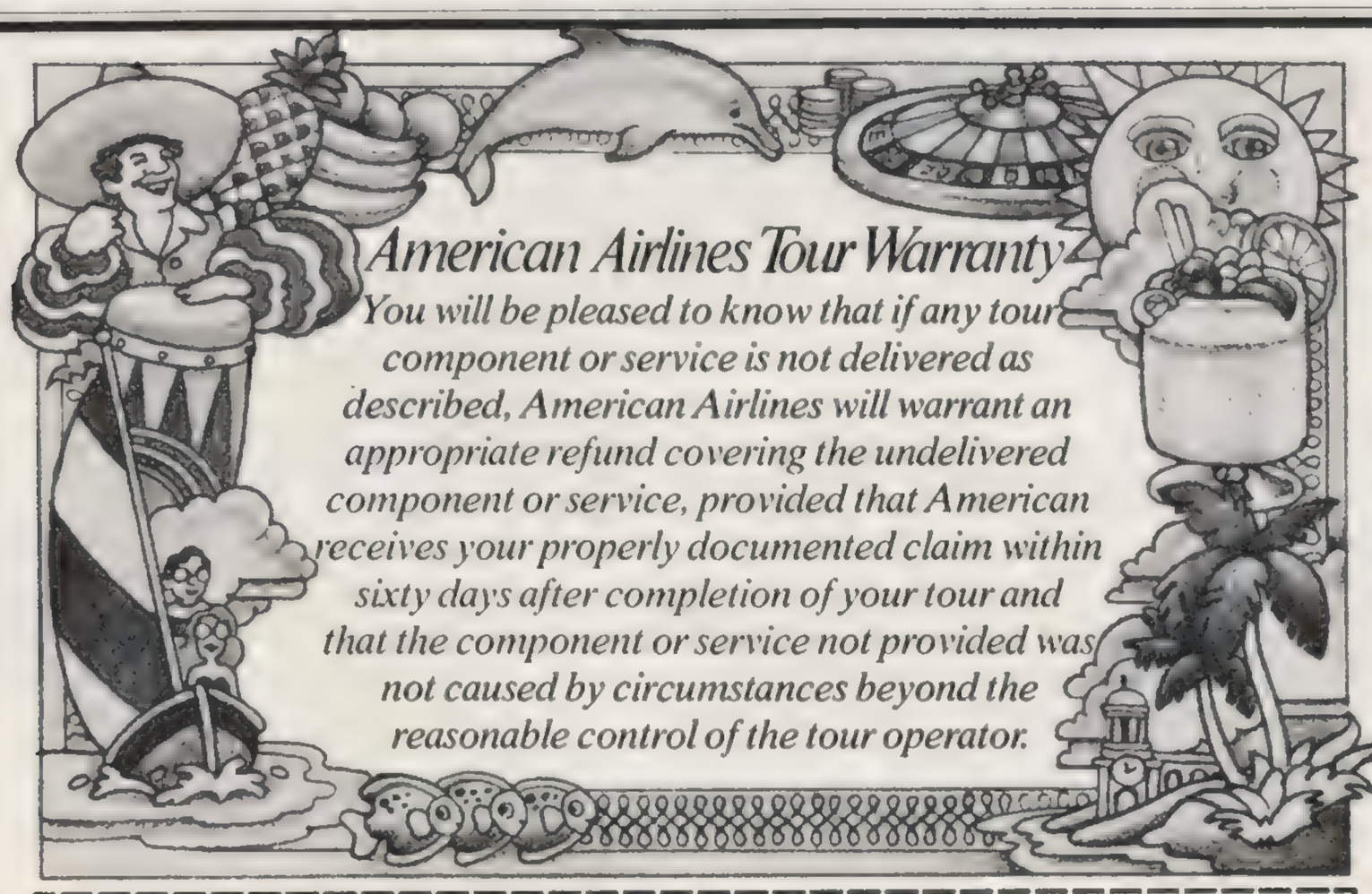
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By Melva Weber

HEALTH

Breast cancer: ways to spot it . . . danger signal on birth control . . . new help for sore stomachs . . . and more potassium to keep you strong

SEEK-AND-DESTROY: TECHNIQUES AGAINST BREAST CANCER

Early detection is the weapon; no cause of breast cancer has yet been discerned, no preventive steps are known—every woman is on lifetime alert. Where the detective action is: in your home, in your doctor's office, in your hospital or clinic, in your nearest medical center or comprehensive cancer center. The American Cancer Society has joined the National Cancer Institute in a gigantic testing job: in twenty-seven breast-cancer screening centers, up to 270,000 women will be screened each year. Already, earlier detection and treatment are changing statistics on recovery and survival. But the variety of diagnostic methods can be confusing. Herewith, a mini-glossary of old and new search methods:

Self-examination: A must. Learn to search your breasts with your own fingers; your doctor or a nurse can teach you how. Booklets on self-examination may be in your physician's waiting room or in your local Cancer Society offices. Or write for Breast Self-Examination, Office of Cancer Communications, National Cancer Institute, Bethesda, Maryland 20014. It's free.

Regular medical examination: A physician, a nurse, or a specially trained medical aide can give manual examination and inspection of breasts; should be done on your regular medical checkups, should be done *immediately* if your self-exam reveals anything unusual to you.

Mammography: A kind of X-ray that works with soft tissues, this method is used primarily for older women (where most breast cancer occurs) and women considered at high risk of breast cancer. Routine mammography of young women is not generally recommended; as years add up, so would radiation dosage, and excess radiation carries cancer risk. Mammography can detect tumors too small to be felt in self-exam or by doctor, improves chance of removing cancer early.

Xeromammography, or xerography: Another form of X-ray examination, giving an image on a photographic plate instead of on conventional film. Since process also involves some radiation, same reasons apply for keeping doses low and infrequent.

Thermography: A radiation-free examination; very sensitive infrared camera takes heat-map picture of breast surface—some breast cancers generate more heat than healthy tissue. In breast-cancer screening program, thermography is being used along with other detection techniques. Long-term comparisons will show how accurate, sensitive, specific the heat-test can be.

Ultrasound: Painless, non-radiating, non-invasive, apparently harmless. Ultrasonography uses high-frequency, inaudible sound waves to locate tumors. Newer yet, three-dimensional ultrasonography looks at "slices" of tissue, combines them for a whole-organ scan.

Newer and oncoming: *Microwave emission* measurements use the thermography principle but reach for temperature changes deep in tissues instead of at skin level. *Nipple aspiration* painlessly draws fluid from breast ducts, tests it for cancer cells. *Needle aspiration* is similar; needle is plunged into a breast lump, draws out fluid for test, also—if tumor is benign fluid-filled type—takes care of it then and there.

The possibilities of biological markers of breast cancer—hormones, antigens, viruses in body fluids—are being explored. There could be a vaccine against breast cancer in our future.

Remember: most breast lumps are not cancer; and, when cancer is sought, found, diagnosed, and treated earliest, the probability of full recovery is greatest.

QUICK NEW STOMACH CURE

For gastric ulcers, the answers up to now have been mostly in controlled diet, antacids, sometimes surgery; now, there's a new drug called cimetidine being tested in clinical trials. Said Dr. James W. Freston, head of University of Utah's gastroenterology division, who is conducting cimetidine studies along with Dr. Edwin Englert, Jr., head of gastroenterology at the Salt Lake City Veteran's Administration Hospital: "Not only does the new drug heal ulcers rapidly, but it has not yet shown any serious side effects."

Cimetidine was developed by British pharmacologist Prof. J.W. Black, is related to antihistamines, works by blocking acid secretion in the stomach. Ahead, more testing, further evaluation by the Food and Drug Administration to assure, as with other new medicines, that this one is safe and effective before your doctor, your pharmacy get a go-ahead.

DO YOU NEED POTASSIUM?

If you are under treatment for high blood pressure, some foods are to emphasize, some are to avoid. The word comes from Dr. Marvin Moser of White Plains, N.Y., senior medical consultant to the National High Blood Pressure Education Program. In the physicians' magazine, *Medical World News,* Dr. Moser gave fellow doctors a list of the foods to recommend and the foods to restrict for patients who are hypertensive (have high blood pressure) and take diuretics.

Diuretics help to lower blood pressure by causing excretion of sodium, or salt, in the urine. The problem: increased amounts of potassium, a necessary mineral, are washed out along with the sodium. When potassium is depleted, muscle cramps, weakness, other severe symptoms may occur. While your doctor could also give you potassium supplement pills, it's a good idea to prevent potassium depletion by eating extra amounts of high-potassium, low-sodium foods and by avoiding salty foods. Particularly potassium-ful: bananas, raisins, baked potatoes, winter squash, oranges.

Some people not taking diuretics also need to stress potassium foods—the elderly, people with kidney disorders, patients taking the heart drug digitalis.

CONTRACEPTIVE USERS: WARNING

If you miss a menstrual period, even though you're wearing an IUD, don't wait: see your doctor right away. Among the problems associated with the very few cases of IUD failure, according to both British and American studies, is ectopic pregnancy. This potentially dangerous condition occurs when the fertilized ovum, or egg, grows in an abnormal location, such as the fallopian tube. Researchers find a higher-than-expected incidence of ectopic pregnancies among women using interuterine devices.

TB: STILL A KILLER

The old White Plague, tuberculosis, is with us yet, though it can be successfully treated by drugs. An estimated fifteen million persons carry tuberculosis infections, according to the American Thoracic Society; but there are only about thirty thousand active cases of TB in any given year.

"Eleanor Roosevelt, as a teen-ager, had tuberculosis that went unrecognized until, in her old age, she was given steroids; the infection reactivated and killed her," said Dr. William W. Stead, who directs the tuberculosis program for the Arkansas State Department of Health. Eighty percent of the people with tuberculosis, he added, show evidence that the disease has lain dormant for many years before surfacing.

A new three-stage classification has been set up, by the ATS, for doctors' use, to give more precise labeling of tubercular conditions. Classification I includes tuberculosis exposure with no evidence of infection. Classification II is tuberculosis infection without disease. And Classification III is tuberculosis infection with disease. The new labels, said Dr. John A. Sbarbaro of the Denver Department of Health and Hospitals, tell the doctor to list these people, recheck them regularly.

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What will the old-timers say?

A diamond is for now.

A gift of diamonds need not be expensive. Your jeweler can show you many exciting pieces that are modestly priced. De Beers Consolidated Mines, Ltd

Vogue

observations

TO KNOW ABOUT: FASHION NEWS, TIPS, WHAT'S GOING ON . . .



AUDREY HEPBURN

UPI



MARISA BERENSON



JENNIFER O'NEILL

UPI



ELIZABETH TAYLOR



JACQUELINE BISSET

UPI



MARGAUX HEMINGWAY

WIDE WORLD

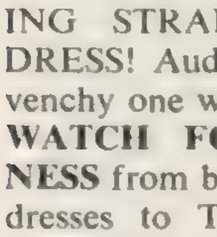
OBSERVED: STRAPLESS-NESS . . . THE BIG-EVENING FASHION MESSAGE!

The best-looking ladies at the Academy Awards (which usually is the *last* place one finds Fashion News) . . . in the most Smashing, Sexy, and SUPER-ALLURING evening look in years! (Halston turned out to be the "chief magician" as he dressed Elizabeth Taylor, Marisa Berenson, and Margaux Hemingway in one "take" or another of his AMAZING STRAPLESS SARONG DRESS! Audrey Hepburn's Givenchy one was very chic!!) . . . **WATCH FOR STRAPLESS-NESS** from bathing suits to sundresses to T-shirts to evening "sarongs" . . . INSTANT GLAMOUR!!

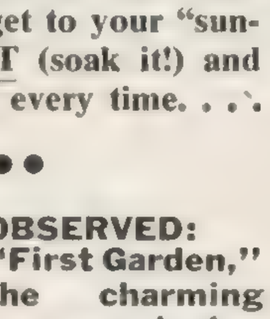
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HOW TO PACK A STRAW BEACH HAT: roll it as a tube . . . when you get to your "sun-place," WET IT (soak it!) and reshape! Works every time. . . .

• • •



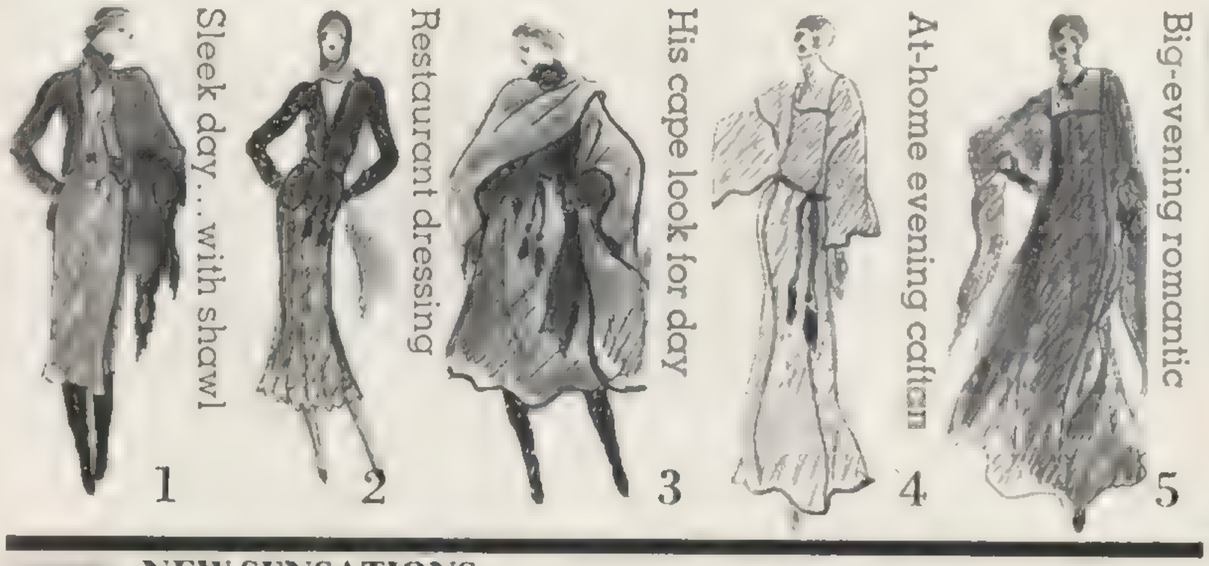
OBSERVED: "First Garden," the charming new gardening book (with illustrations by Cecil Beaton) by C. Z. Guest (Mrs. Winston Guest) of extraordinary-flower-fame . . . AND her special collection of gardening clothes. Sketched below: a green and white cotton smock and matching gloves ($38, at Altman's, N.Y.). THE POINT: Romantic . . . in the loveliest English-garden tradition of greenhouses, straw hats, and baskets filled with freshly cut flowers!



JOE EULA

SUPER SCOOP! YVES SAINT LAURENT HAS DESIGNED THE CLOTHES FOR ELLEN BURSTYN AND DIRK BOGARDE FOR ALAIN RESNAIS' NEW FILM "PROVIDENCE" (WHICH IS BEING SHOT NOW IN EUROPE AND AMERICA)!

Below: Five YSL looks for Ellen Burstyn (sketched especially for Vogue by Yves Saint Laurent). **1.** Grey wool cardigan, pale grey crêpe de Chine blouse, narrow gabardine skirt, plaid shawl, brown suède boots. . . . **2.** Black chiffon scarf, black velvet-chenille cardigan, black façonné velvet fan-pleated skirt. . . . **3.** Grey cape edged with black passementerie, violet crêpe de Chine blouse, black silk scarf, grey-blue flannel skirt, black suède boots. . . . **4.** Beige wool voile caftan edged in chestnut, belted in chestnut passementerie. . . . **5.** Dark brown chiffon dress with Claude LaLanne's bronze cuffs and necklace of "fantasy leaves."



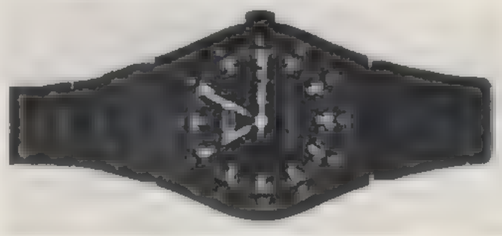
FASHION TREASURE

At the moment when gold lamé and black velvet are the Big Fall '76 Evening News . . . a "reminiscence." Right: a drawing by Karl Lagerfeld of his mother's evening coat from JEANNE LANVIN'S FALL 1932-33 COLLECTION! "It is as modern and magnificently beautiful today as it was when it was designed . . . quilted gold lamé and black velvet . . . a masterpiece! . . . I would never let my mother part with it, so AMAZING it is . . . !"



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OBSERVED . . . THE NEW WATCH TO WATCH!



ISHIMURO

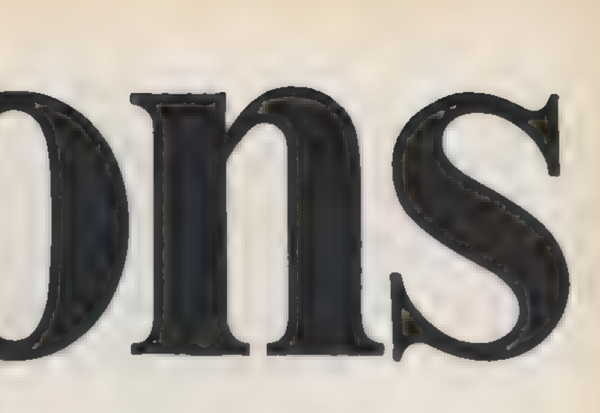
First it was the Cartier "tank," then the Rolex "oyster." . . . Now: The Orphina Porsche (as in racing car) . . . the extra-chic black stainless-steel watch (which is made in very limited numbers by Porsche!). It is EVERYTHING from self-winding to waterproof to shockproof . . . can be read in the dark . . . has day, date. . . AND IS THE NEW STATUS "JEWEL" . . . (The Paris shop Perrin can't keep them in stock!). Cost: Approximately $195. Available at Roehrich, Inc., 608 Fifth Ave., N.Y.!!!

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NEW SENSATIONS

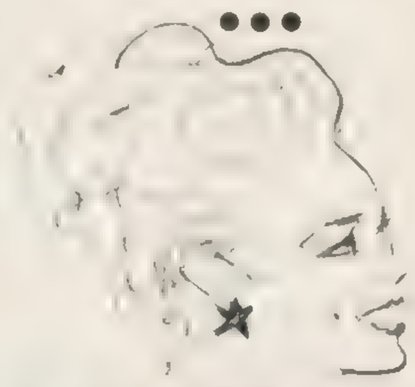
THE MAGIC FLUTE . . . Baccarat's champagne flute (the Dom Perignon model, left) **for drinking everything** *from beer to wine to orange juice . . . Elsa Peretti is giving them to all of her friends as the summer house present! . . . OBSERVED:* **The new sensual way of eating salad . . . with chopsticks!** *Red lacquer ones are* de rigueur, *as they look so beautiful with green!*

DISCOVERY: JULIO, 867 Madison Ave., N.Y. . . . A charm-shop filled with everyone's answer to instant-glamour for little evenings when "deliciousness" and uncomplicated-ness



is so hard to find. Julio (20 years old and super-inventive) is one of the few designers to concentrate on PRETTY DRESSING (that has nothing to do with the sweater and trousers kind) . . . that is purely feminine! IMAGINE A WHOLE SHOP FILLED WITH ROMANTIC LITTLE EVENING ESSENTIALS! **1.** A below the knee "kimono" wrapper (from $75 to $240). **2.** Strapless elastic-waisted pull-on jumpsuit ($80 to $250). **3.** Perfect elastic-waisted straight leg pants ($60 to $125). **4.** A short "kimono" wrap jacket ($55 to $250). **5.** Narrow elastic-waist pull-on skirt ($80 to $100). THE POINT: all of these are available (or can be quickly made to order) in: silk satin chiffon in 6 colors, matte jersey in 7 colors, crêpe de Chine in 9 colors, and printed or self-striped chiffon. . . . WHAT A FIND!!!

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STARS IN HER EARS. . . . OBSERVED: Margaux Hemingway (at the Academy Awards) was one of the first "Super-Girls" to wear the newest star-cut diamond as tiny diamond ear-studs . . . now EVERYONE'S DISCOVERING THEM. By Solostar™ at Altman's, N.Y. ABSOLUTELY CHARMING!

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing, or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For one of Orlane's many achievements in the field of skin care is their Crème Hydratante Liquide. A moisturizer more dramatically and dynamically different than any other ever created. Yet, perfect for all women with normal to dry complexions.

And today, Crème Hydratante Liquide is an advantage shared by all women dedicated to flawless skin.





Crème Hydratante Liquide: Due to its rather unique shark oil based formulation, this is the perfect moisturizer. It can replace 20% of its own weight in moisture, leaving the skin fresh and smooth.

Applied in the morning, Crème Hydratante Liquide will work throughout the day to protect your complexion from all the environmental hazards it must encounter.

Lacta-Crème: An effective moisturizing cleanser for all women with normal to dry complexions. Lacta-Crème contains a rich blend of milk and cream, with special anti-dehydration properties, to prevent dryness and balance the natural pH level of the skin.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

ORLANE.

An advantage shared by the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York 10019, Paris

For the American woman in '76, there's more to fashion than meets the eye

Fashion is a great barometer: it can clue you in to everything from social change and moral climate to a shift in the economy. ...It also gives you a faster reading on the health and well-being of American women than a dozen medical charts. We know; we read all the time, and we're here to tell you that American women have never been better—they eat intelligently, they exercise, they take *care* of themselves. And it shows —why else do you suppose we're seeing so much bareness around this summer? Why fabrics as thin as a promise? Why makeup so sheer you can see skin through it? How come you hardly ever see a serious hat or a heavy shoe anymore? Take our word, it didn't happen on the whim of a clothes designer or a maker of cosmetics (basic business rule #1: look at who's buying before you leap into a line of slit skirts or strapless dresses or see-through eyeshadow). Clothes, makeup—they are the way they are because women are the way *they* are—trim and fit and good to look at. It's the whole slant of fashion in America—and in this issue: to your health!

"I'm optimistic about America in 1976. My reason? It's the American woman"



JOHN HILL

EDITOR'S NOTE: Maryland-born Barbara Rose, who often writes about art for Vogue, is art historian, professor, and filmmaker, the mother of school-age children, and a lecturer often on tour of the nation's museums and campuses.

BY BARBARA ROSE

I have thought a lot lately about the absence of courage, the decline of standards, the loss of values, and the disappearance of quality that seem to be afflicting our country so painfully as it arrives at its two-hundredth year. My spirits rose, however, when I began to tour around the country, lecturing on American art. I found hope through the evolving, maturing, and increasingly concerned and responsible women that I met on my travels.

Of all the silly and utopian, superficial and deeply felt revolutions in the 'sixties, only one has made permanent inroads in the way we think and do things—and that one is the movement for equality of the sexes. No matter what the future of this country, American women will never be the same.

The most fundamental change hardly seems radical: what I noticed most of all was a new openness and candor, the replacement of competition by collaboration and support among women of all classes and races. I don't like slogans, and I am a lifelong non-joiner of groups of any kind, so the word "sisterhood" is not my favorite. Yet I do believe that, in some way, through a great historic process, the women of America have achieved a sense of sorority—even as the society in general seems to be losing its original commitment to liberty, equality, and fraternity.

"women today are not mindless sex-crazed bunnies..."

Women are often upset by false reflections of themselves in the media; they wonder, "Are we really like that?" No, they are much better. They are not the mindless sex-crazed bunnies like those hopping in and out of bed with Warren Beatty in *Shampoo* or Gatsby's giggly gold-digging Daisy.

Neither are American women chirping housewives clucking to an endless laundry-room hen party about the merits of this or that detergent. They want household tasks done as quickly and as cheaply as possible and that's that, giving them time for real relationships with family and friends, for study and travel.

"...they want to look good but not to turn themselves into Barbie dolls..."

I visited women in Boston, Buffalo, Toledo, Denver, Miami, and Minneapolis. As I watched them scurrying around, trying to straighten up, putting on dinner, and organizing the kids before heading back to work or study, I wondered who was left to stare in hypnotized unawareness at the mindless television shows that TV programmers in their contempt for women's intelligence schedule only during the daytime hours when Mom is home alone.

I was impressed by the generosity of American women, by what we used to refer to as the American spirit of neighborliness. In Toledo, a woman drove me to the airport in a snowstorm when I couldn't get a cab; in Buffalo, a woman came home to cook a dinner party for me after spending the day caring for three kids and painting the walls of a new art gallery.

"...in my travels, I did not come across one old-fashioned 'sexpot'"

The energy of women I met in this country is extraordinary; they are, for the most part, middle class and well educated, yet most have no servants, nor are there any day-care centers for their children. Their husbands and lovers are trying to understand; but the burden of

(Continued on page 159)

SUCCESS STORY '76 Symbol, right, of a new ideal—today's American woman. Her glowing good looks, her casual style are unmistakable. But she has a lot more going for her: more freedoms, more opportunities, more choices. And she knows how to make the most of all of them. Which is why the life of an American Woman '76 is the best it's ever been!

The sweater, *opposite*—and on the cover: Halston's sky-blue cashmere sweatshirt. About $175. Halston Ltd. Tiffany gold earrings. Cuff: Lasher-Wertlieb for Sculpture To Wear. These 8 pages: hair, by Christiaan; makeup, Vincent Nasso. Photographed at The Breakers, Palm Beach.

American makeup is a success story on its own—one reason for fresh, glowing American good looks. And one of the most successful makeups is Clinique, where the big news now is color. Rich, warm *raisin* colors for lipstick, gloss. *Plus:* the first-ever Clinique Lip Pencil—and it comes in one go-with-everything raisin-y shade. For the look here, the pencil filled in with Golden Raisin lipstick.

ARTHUR ELGORT




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"She's leaner, longer, more athletic....She outlives men, and 'keeps her marbles longer'"



EDITOR'S NOTE: Chicago-based, Gail McBride writes for the Medical News section of the Journal of the American Medical Association.

BY GAIL McBRIDE

Over the last thirty years, the American Woman has grown 1.4 inches and gained 1.9 pounds which, spread over her longer length, means she's a little leaner. Her waist, hip, thigh measurements have dropped slightly in the last 30 years, but her bust is the same. She's sick and goes to a doctor more often than men, but lives 10 years longer than they do. On an average, her body is ready to bear children 6 years sooner than it would have been a century ago. She has fewer children now, and is far less likely than even 25 years ago to die when they're born.

Through it all, she and other women around the world, according to Robert W. Rand, M.D., professor of neurosurgery at UCLA, seem to "keep their marbles longer" than men. Nonetheless, mental illness appears to be more common in women than in men, as Walter R. Gove, Ph.D., professor of sociology at Vanderbilt University, and Jeannette F. Tudor, Ph.D., have noted. Women, these researchers say, also have more "transient situational personality disorders" and psychosomatic disorders.

There is another related change, a disquieting one. The female suicide rate has gone up by one-fourth to one-third since 1950—though it's still lower than for men.

Starting at the head

Death rates from strokes appear to be decreasing slightly, but in 1973 strokes were still the third highest cause of death in women 35 to 74. Men 35 to 54 were more likely to die of heart disease, cancer, accidents, or cirrhosis of the liver. Of almost revolutionary importance in the diagnosis of strokes and other neurological and brain problems is computerized axial tomography, a new scanning procedure; some of its extraordinary scans are shown, *left*.

There is a new recognition that with the menopause, the mucosal surfaces of the *nose* and *sinuses* atrophy and become dry with a tendency to bleed. "Ciliary action becomes less efficient and these areas are more prone to infection," says David E. Bytell, M.D., assistant professor of otolaryngology at Northwestern University Medical School. The treatment? Topical estrogen creams.

Eyes haven't changed much except that they're often tearing from air pollution. Nor have *ears* changed.

When we come to the *mouth*, and the channel it affords into the body, women's emulation of men in such habits as smoking and drinking has led to some untoward changes in health. The most disturbing is that the female death rate for lung cancer has

"earlier diagnosis of breast cancers... higher survival"

doubled in the last 10 years. According to the American Cancer Society (ACS), the rate of increase in lung cancer is now *higher* for women than for men.

Women's *smoking* is also resulting in more cases of cancer of the oral cavity, larynx, and esophagus; more inflammation of the gums; more cases of post-nasal drip and pharyngitis (pollution enters in here, too) and possibly an increase in gastric ulcer. Six different studies have shown that women who smoke during pregnancy have babies with lower birth weights than non-smoking mothers.

Teen-age girls have now reached a dubious parity with teen-age boys in their smoking. In 1968, says the ACS, only half as many girls between the ages of 12 and 18 smoked as boys. By January 1974, 15.3 percent of girls and 15.8 percent of boys were smoking. In 1969, 10 percent of teen-age girl smokers smoked a pack a day; that figure is now up to 40 percent.

Charles Althafer of the National Clearinghouse for Smoking and Health at the Center for Disease Control in Atlanta offers a few other tidbits: 1) Although the greater the edu-

(Continued on next page)

INSIDE YOUR HEALTH: REMARKABLE NEW WAYS TO LOOK AT "SLICES" OF LIFE ... HEAD TO TOE

Opposite: Vitality and well-being depend, of course, on what's going on inside you. Good news in health care now is the emphasis on preventive medicine—and/or on catching the first minute warnings of disease while it's most readily treatable. To make this possible, extraordinary new diagnostic machines have "revolutionized medicine," says Robin C. Watson, M.D., who is responsible for the amazing body scans shown here. Near left: a skeletal bone-scan, made possible by developments in nuclear medicine. Center: "Slices" of the body, head to legs, as "seen" through computerized axial tomography: soft tissues are apparent as well as bone. In an Ohio Nuclear Delta-Scan Unit, a machine so precise it can detect abnormalities no more than ¼ inch in size, a narrow X-ray beam rotates, scanning a cross section of the body. After a computer processes electrical impulses, an image appears on a TV-like screen. According to Dr. Watson, chairman of the department of diagnostic radiology at Memorial Sloan-Kettering Cancer Center, here's what you see in these tomographs:

1. **Top of the head, showing the brain.**
2. **The head, showing the nose (top) and base of skull.**
3. **Shoulders and upper arms. The round black spot is the windpipe.**
4. **The chest. The heart appears as blue, the top of the diaphragm as red.**
5. **The belly, with the kidney on the right, spleen on the left.**
6. **The abdomen below the kidney, showing intestines.**
7. **Lower pelvis and hip sockets. The rectum appears white; the bladder, yellow.**
8. **A scan through of the upper portion of the lower legs.**

Note: Not all of these scans came from the same body, or even necessarily from a woman's.

FAR LEFT: ARTHUR ELGORT

(Continued) cation and income of a man, the less likely he is to smoke, the *reverse* is true for women. 2) Women have two or three times more difficulty in stopping smoking than men do.

Whether *alcoholism* in women is on the rise is disputable. According to the National Institute on Alcohol Abuse and Alcoholism, Rockville, Maryland, there is simply no documentation for this, although more people—and women—are seeking treatment for the disease. Most authorities believe that women alcoholics are those with a poor heterosexual adjustment: those with strong doubts and conflicts about their womanliness.

In any case, the rate of cirrhosis of the liver and pancreatitis linked to alcohol use has gradually risen in women since 1950. In addition, the already noted increases in cancer of the oral cavity, larynx, and esophagus are also related to alcohol.

Meanwhile, on the face of it . . .

"It used to be that we'd wait until a woman got saggy before doing a face-lift," says Jack R. Anderson, M.D., otolaryngologist and facial plastic surgeon of New Orleans. "Now women

"the future of birth control... immunization with hormones"

don't want even the first appearance of getting old so they sometimes come in at ages 38 to 40 for the conventional face-lift, returning a year later for a 'tuck-up' operation, sometimes done in the office."

Moving on to the body . . .

Breast cancer is the leading cause of death in women 40 to 44 years old. The death rate in general has remained about the same for 50 years but the five-year survival figure has crept up from 53 percent for cases diagnosed in the 1940's to 64 percent in the 1960's, says the ACS. Survival is much higher in cancers diagnosed in the localized stage—and surgeons say they definitely are seeing earlier breast cancers now.

Diagnostic techniques—breast self-examination (not used by enough women), thermography, and mammography—have become well established in the past 10 years. The controversy about the extent of surgery for breast cancer continues, with strong advocates on both sides. Some physicians advocate radiation therapy (after biopsy) as a substitute for surgery. The new machines and techniques make this method less troublesome and more reliable than when radiation therapy was instituted over 25 years ago. The role of chemicals—or chemotherapy—is under investigation and seems most promising in preventing recurrences once the breast cancer has been removed.

Arms these days are much more involved in exercise, dance, and sports. There's a new epidemic of tennis elbow. And women are breaking Olympic records previously set by men. For example, in 1924 Johnny Weissmul-

(Continued on next page)



ARTHUR ELGORT

"She has the best hair

The best hair—soft, full, shining, healthy-looking—like children's hair. It doesn't just happen—it takes the best care and nurturing. And it's easier than you think: the best hair-care in the world is the kind you find in this country. For the whole story, see pages 144-147. For a start: quick tips to keep a child's hair—and yours—in top condition. The key is gentle, gentle brushing: invest in a good children's brush—its natural bristles are the softest. But never use it—or any brush—on wet hair. Instead, a wide-tooth comb, starting at the bottom and going slowly. If hair is very long, a spray-on de-tangler is a good idea. If you want to tie hair back, don't use an ordinary rubber band; only a specially coated elastic band. And never pull tightly. A gentle shampoo goes without saying—it doesn't have to be a child's shampoo as long as it's mild. In this category: L'Oréal's Preference—it gives extra softness and makes hair very easy to comb. . . . The grown-up camp shirt: Ralph Lauren's, in cotton Madras stripes. About $40. Bloomingdale's; Jordan Marsh, Florida; O'Neil's; Neusteters; Frederick & Nelson. Accessories, next to last page. Hair, by Christiaan; makeup, Vincent Nasso. Photographed at The Breakers, Palm Beach.

in the world... she starts early"

"She's much more involved in exercise, dance, and sports...



...her waist, hip, thigh



(Continued) ler swam the 400-meter free-style at a record time of 5 minutes, 4.2 seconds. Since then, at least 11 women have swum that distance faster.

Hands and many other joints are hit by arthritis—which comes in about 100 different forms. Overall, women are affected by arthritis twice as often as men according to the Arthritis Foundation. The ratio is 3-1 for rheumatoid arthritis. Gout, on the other hand, affects more men than women.

Currently, 100 or so possible new arthritis drugs are in some phase of testing. Ten years ago there were only a dozen or so drugs under test. In the past 2 months, 3 new drugs were approved for use that may be better than aspirin. Replacement of arthritic joints is perhaps the biggest change in arthritis treatment. Joints that have been replaced successfully include

"women are breaking Olympic records set by men"

the hip, the wrist, knuckles, ankles, and knee.

Coronary *heart* disease claimed women at a fairly even rate from 1940 to 1968, while it claimed increasing numbers of men. Somewhere in the mid-1960's, according to the National Heart and Lung Institute, the death rate for men settled down a bit. The possibility certainly exists that as more women become emancipated, more of them may develop the coronary-prone behavior pattern of competitiveness, aggressiveness, and work orientation that will elevate their risk of coronary heart disease.

The years have seen changes in conditions that can affect blood, a major one being the reduction of iron-deficiency anemia that has resulted from better nutrition and prenatal care.

But for both sexes, especially women, the big change has been the advent of "more *environmental* threats to the integrity of the blood," says hematologist John E. Ultmann, M.D., director of the University of Chicago Cancer Research Center. "Various medicines, hair dyes, cleaning fluids, insecticides, paints, and a host of other substances can lead to a variety of blood disorders. A woman's home is a very dangerous place."

Bladder and kidney infections, always common in women, haven't changed much through the years. But the practice of *gynecology* certainly has.

Stuart Abel, M.D., clinical professor of obstetrics and gynecology at Northwestern University Medical School, has been in practice 34 years. "It used to be," he says, "that women only came to a gynecologist when they were re-

(Continued on page 159)

Her health is her fashion...bare, thin, no-bones bathing suits like these wouldn't even be around if American women couldn't wear them (and wear them well). For the best bodies, *far left*—the barest stretch of brilliant-pink halter maillot, cut low in front, low in back, and way, way up on the leg (and you thought sexy = bikini). Elon by Monika, of Antron nylon and Lycra (Darlington Fabrics). About $28. At Saks Fifth Avenue; I. Magnin.

Totally body-shaped, *near left*—the completely unconstructed maillot (not even a bust dart) striped in sleek, off-beat colors: Burgundy, lilac, blue, sand, and green. Marc Vigneron for Cole of California; Antron nylon and Lycra (Langley Designs fabric). About $28. July, exclusively at Lord & Taylor.

The bareback strapless maillot, *below*, newest shape of maillot, and indispensable if strap marks are summer's thorn-in-your-side. Back-tied, in jade-green jersey traced with white, by Mirella Swimwear. Nylon and Lycra, about $56. At Lord & Taylor.

This year's tank suit, *right:* more pared, more bared, with thin, crisscross (i.e., slip-proof) straps, in a wonderful deep jade green. Elisabeth Stewart, of Antron nylon and Lycra. About $20. Mid-June, at Lord & Taylor; John Baldwin; Jacobson's; Marshall Field; Bullock's. Hair, Christiaan; makeup, Vincent Nasso. Accessories, next to last page. Photographed at The Breakers, Palm Beach.

Body tip: nifty waist exercise for pools with ladders—in deep water, grasp ladder and swing body from waist (legs together) side to side for 5 minutes. Skin tip: If you're swimming, you're sunning—burning rays go right through water. The only way to block them (short of swimming in a T-shirt and jeans) is with a sunscreen that promises not to wash off in water, such as Hawaiian Tropic's Protective Gel. Hot tip: When you're super-active on hot days, your body loses enormous amounts of fluids (in 2 hours of tennis, as much as 5-6 pounds' worth), plus potassium and salt. Great replenisher for all three: cold beef bouillon (also low-calorie).

measurements are down slightly, her bust the same"



ARTHUR ELGORT



THE PANTS: The best all-around hacking-around pants—narrow, waistbanded in thin white cotton broadcloth. From Calvin Klein (Boussac of France fabric). About $50. Bergdorf Goodman; Montaldo's; Hudson's; Bullock's. **THE TOPS:** *Left,* the super-classic white cottony knit shirt with small gold buttons, long sleeves to roll. By Gucci, of cotton and polyester. About $75. At all Gucci Shops.... *Right,* the perfect little summer sweater—airy white cable-knit with a V-neck, tiny cap sleeves. By Courrèges. Of cotton and acrylic. About $85. At Courrèges, New York and all Boutiques....Other tops that work with pants like these: all T-shirts from long-sleeved to the barest camisole, and striped shirts and checked shirts and pull-over shirts and a little terry sweatshirt and ...! On these 6 pages: hair, Christiaan; makeup, Vincent Nasso. Photographed at The Breakers, Palm Beach. Accessories, next to last page. Reminder: even if you're dressing in pants, you're still going to need sun protection. One way to get all you need—and after-sun care as well: the 4 moisturizing products in the new Helena Rubinstein Sun Protection series.

What can you do with 3 pairs of WHITE PANTS and a bunch of WONDERFUL TOPS?

What we're going to show you on these six pages is not only the newest, niftiest look of pants this summer. It's also a simple, foolproof dressing plan that will take you through every hour of every day wherever you spend summer. The key: three pairs of white pants—1. White cotton broadcloth—your basic pants for hacking around every day. . . . 2. Sharp white lineny pants that go from lunch-out-in-the-city through easy-evening. . . . 3. White silk pants—the perfect base for dressing at night. . . . The rest—the thing that makes it all work—adding the right tops. And this is the summer to find them—wonderful tops with all degrees of bareness for all hours. . . .

ARTHUR ELGORT

The TOPS that turn WHITE LINENY PANTS from a restaurant-lunch to easy-evening



THE PANTS: The neat, trim look of straight, narrow-legged trousers in lineny white with waist band, braided belt loops. To wear almost every hour—afternoon through easy-evening—depending on the top you wear with them. . . . **THE TOP FOR AN AFTERNOON OUT,** *left*—the coolest, prettiest sweater-top—a bare, white nubby-knit camisole (on another—cooler—day, you could slip a thin, unlined jacket over the camisole). The pants, from Dana Côte D'Azur. Of Fibranne. About $66. At Martha; Lou Lattimore. . . . The camisole, by Courrèges of cotton and acrylic. About $45. At Courrèges, New York and all Boutiques. **THE TOP FOR LATE DAY AND LATER,** *right*—the classic soft-tailored silk crêpe de Chine shirt in a knockout color—red (as here), emerald, royal blue, purple. Or—a collarband shirt in a bright, pretty color . . . or a narrow-falling tunic. Whichever—with a few buttons opened, with touches of gold—it gives white linen pants a whole other mood. The red silk shirt, by Calvin Klein. Of International Rainbow fabric. About $110. Lord & Taylor, N.Y.; Maison Blanche; I. Magnin; Nordstrom. The gold: earrings by Swen Boltenstern for Sculpture to Wear; gold markers on a gold neckchain by Barry Kieselstein. "Gold" cuff by Dionne Cole. Stores and other accessories, next to last page. . . . Makeup with bright, pretty color: Alfresco Red Geminesse Enriched Lip Colour; Geminesse Enriched Moisturizing Glowing Shadow for eyes in Sienna Suede—a soft, brandy color. And on the cheeks: Geminesse Enriched Moisturizing Creme Blush in Russet.

ARTHUR ELGORT



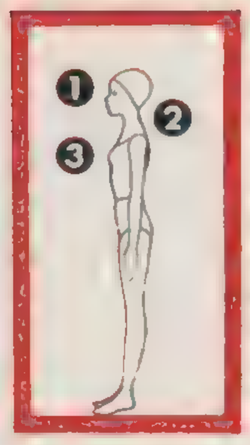

the
TOPS
for
WHITE
SILK
PANTS
AT
NIGHT
ARTHUR ELGORT





THE PANTS: *far left,* the luxe of thinnest white silk pants at night, held by a drawstring. And *narrow*—no flutters, no flaps in the breeze; just a slender fall of silk down the leg (in case you've missed it till now: this is *the* new pants proportion to watch). From Betsy González for S.onata. About $90. Bloomingdale's; Joske's, Houston. **THE TOPS:** *Left,* the irresistible!—a midriff-baring camisole of silk crêpe de Chine, tie-dyed in palest tints of blush, like the inside of a seashell. By Mira de Moss. About $235. Henri Bendel; Martha, Palm Beach, Bal Harbour; Sakowitz; Country Club Fashions....*Center,* to tie on like a pareo and swirl over the body, strapless layers of blue-floral silk chiffon—cerulean to lapis—opening and closing on a long stretch of skin. Top from Julio, about $385. Also available with matching pants (together, about $600) at Martha, Palm Beach, Bal Harbour; Claire Pearone; Lou Lattimore; Giorgio....*Right,* a wonderful silk evening cardigan, made from a handful of Chinese silk scarves—red-bordered, flashed with printed chrysanthemums—held front or back with tiny ties. From LaVetta. About $240. At Henri Bendel; Nan Duskin; Kaufmann's; Martha, Palm Beach, Bal Harbour; Neiman-Marcus; Bullock's Wilshire. Accessories, next to last page. These 6 pages: hair, Christiaan; makeup, Vincent Nasso.

HEAD TO TOE



SUNSPOTS: Frequently forgotten targets for sunburn: 1. Hairline. 2. Top of ears. 3. Nose. Tip: use non-greasy sun screen to permit application into and around hair... also helps keep shine off nose.



For a really hot-oven day, think about sunglasses with mirrored lenses, *left*—they stay coolest in the hottest and reflect back the infrared rays of the sun. These, in "tortoise" frames: Ban Lon by Bonneau.



If you lie in the sun, cover lids with slightly damp cotton balls to protect eyes *(right)*.

The most eye protection, *below:* Hunting World's contoured wraparound Sportall Eyeshields cut off the spaces where sun and sandcansneakin.



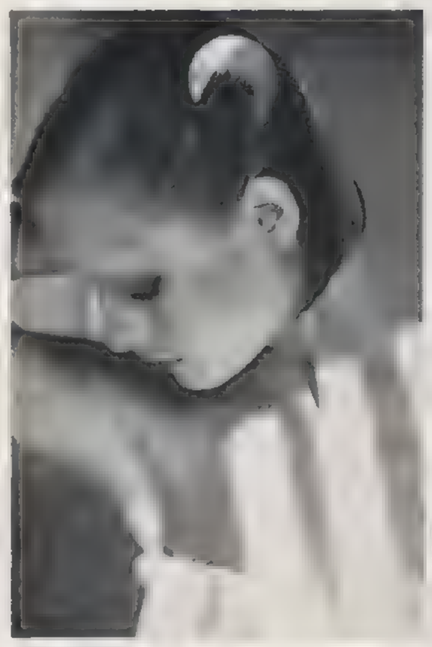
- Because the delicate under-eye area is so sensitive, a protective sun-cream alone isn't sufficient to keep the skin from drying out. So always dab on your favorite eye cream *(right)* after applying sunscreen.

- For an instant rinse-off by the pool or at the beach, spray your face with mineral water immediately after swimming *(right)*. But be sure to dry skin after spraying, otherwise face becomes chapped.

- Lips are often an unremembered target of the sun. Unless you wear a thick coating of lipstick, remember to apply extra protection to your mouth *(right)*.



We cover a lot of ground on these 6 pages—from the head down, from the skin out and from the skin in: everything we think it's important for you to know for the good looks and well-being of every inch of you...



ISHIMURO

Cool and pretty for sports—a cotton polka dot square, *above left*, to twist and wrap as a sweatband.... The lift of a gold barrette, *above*, to hold just-combed wet hair after-beach—a charmer! M&J Savitt.



Hair that is damaged or chemically treated can lose color when over-exposed to the sun. Reducing exposure by keeping head covered is the ideal solution—another is to repair damaged hair with protein structurizers and conditioners. Comb conditioner through hair, *above*, before spending time in the sun.

It's important to remember that the sun is always around us during the summer months—even on overcast days—and even when we are walking along city streets. Using sunscreen protection more frequently insures the avoidance of most of the sun's harmful rays. Estée Lauder Ultraviolet Screening Creme is a product that is not only comfortable to wear on a regular basis, but is also effective when applied often enough. In Australia, where skin damage has reached high levels, the government monitors sunscreen efficacy and has rated Ultraviolet Screening Creme as being able to block out between 92 to 97% of the sun's harmful rays. Hair, Christiaan; makeup, Vincent Nasso. Red straw visor, Don Kline.

Hair-savers







For total coverage, two ideas: the best straw hat of summer—a man's Panama, from Paul Stuart, *above:* a 28" cotton square, from Belle France, *right*, to wrap "Island" style and wear with ears showing, Napier's gold hoops....

ALL FASHION DETAILS AND STORES, NEXT TO LAST PAGE.

Your Complete Guide to Allov

er Summer Care

We talk a lot about heat and humidity, but most of us aren't aware of just how those two factors influence our looks. Here, a few noteworthy facts . . .

How does humidity affect your:

HAIR Moderately. In areas where humidity is noticeably increased in summer, there is an accompanying loss of control over one's hair style—it becomes either limp or frizzy—which means it's a good idea to seek help from a light-textured, natural hair spray.

SKIN Very much . . . the increase of moisture in the skin, both from humidity and perspiration—helps to spread the flow of sebum, but leaves skin feeling unclean. To make sure your skin is thoroughly cleansed, you can use Estée Lauder Pure Milk Cleansing Grains, made with encapsulated oil and gentle scrubbing particles, it helps give younger-acting skin a new lift.

How does heat affect your:

HAIR Moderately . . . the increased spreadability of sebum along your hair shaft can leave hair looking duller and limper than usual. You can turn the heat to an advantage, though—when you come in from the beach or sports, apply Azurée Herbal Pack Hair Conditioner to your still-warm hair just before showering. The heat helps the product to work faster . . . just use a small amount and only leave it on for a few minutes before shampooing.

SKIN Very much . . . the change in sebum we've already mentioned, that makes the oil/wax mixture softer, leaves pores less plugged-up than they are during the winter months. However, too much sebum spread over the face can be uncomfortable . . . therefore this is the time to use more cleansing masks and to change to a lighter-weight moisturizing lotion.

SUNSPOTS: Beware of burns on: 1. Back of neck. 2. Bottom. 3. Cleavage. Tip: A long, lightweight caftan can serve as a cool, protective tent in an emergency.





"Most people simply don't know how to breathe," says Ron Fletcher, Beverly Hills' exercise expert. "They don't exhale properly. It's as though you had a glass of murky water and poured half, then filled it up with clean water...you'd never get rid of the junk in the glass." To learn how to exhale, Ron recommends the exercise above. Get a straw and fill a glass half full of water. Take a deep breath and begin to blow through the straw—see how long you can keep the water bubbling—don't be frightened when you run out of air. When you can't get any more out, stop and inhale in a percussive pattern—little beats of air. Do this exercise five times every day and you'll discover a new ability to breathe.

Remember that when you have a deep tan (*below*), it means your skin has become thicker, more dehydrated, and requires extra moisture. After each dose of sun, apply, 'Ultima' II Moisture Replacement Lotion to help prevent skin from peeling and flaking. You'll keep a moisturized tan longer.



At right, Lydia Bach demonstrates firming and releasing exercises for the torso. *1. Pectoral firming.* Press palms of hands together at shoulder height. Press and hold for count of 20. Gradually increase holding time. 2. *Back release.* Feet together, bend forward from hip joints. Keeping head down, shoulders and neck relaxed, clasp hands behind ankles. Hold for count of 20. *Waist Twist.* Sit on floor with legs stretched out, back straight. Bend right leg. Cross right knee with left leg, resting left foot on outside of right leg. Keep foot flat. Reach right arm through left leg (3), bring left arm backwards and grasp right hand. Hold position, turn body to left (4) and look over shoulder. Reverse for right side. Hold for 10 seconds, gradually increasing holding time.



***Right:* A find for the woman who's been good about the exercises across the page and generous with her moisturizer: Calvin Klein's strapless tube top in elasticized white cotton jersey. Own a few—if you can wear it at all, you'll wear it all the time (and it only costs around $10).**

Here, the focus is where the focus is stronger than ever this summer—think strapless, think bare, thin, unlined bathing suits. Think torso—chest to hips. Don't just think—more to the point: *do* something about it. Here's how...

TORS

ALL FASHION DETAILS AND STORES, NEXT TO LAST PAGE.



ISHIMURO



Left: What to reach for first thing in the morning; what to change bathing suits under at the beach; what to cool off in later — Holath's strapless tube of white cotton knit on a drawstring. About $20 (when you're in shape, everything costs less!).





Make the sun your friend: Aida Thibiant, whose Beverly Hills clients often bring her the evidence of overexposure, has some good rules for getting the best the sun has to offer. She explains that it's always better to move rather than lie in the sun, for two reasons. First, blood circulation increases when you move, second there is less reverberation of ultraviolet rays from sand and water when you're in motion. But even when moving about, you need the protection of a sunscreen, particularly in vulnerable areas like the back of the arms, or the cleavage, *above left*, where not only protection, but moisture is badly needed. For a richly emollient gel that filters ultraviolet rays without inhibiting tanning, try Deep. Deep Tanning Gel from 'Ultima' II/Charles Revson.

If you spend an active summer, like the young woman *above;* you want portable, easy-to-use protection. 'Ultima' II Extra Protective Moisture Stick For The Face was designed to provide extra sun screening on-the-go. It helps combat dryness, chapping, is non-greasy so it can be worn under makeup, and comes in a handy, swivel-up stick. Hair, Christiaan; makeup, Vincent Nasso.



Straplessness





...the pretty look of summer. If you're not up to it yet, you can be—little treasures like these are worth the effort.... *Left:* To wrap yourself into after the beach (or on it), a short, gauzy red cotton sarong. California Things. *Above right:* Perfect covering for a strapless top—the cotton square folded as a shawl. Belle France. *Right:* Summer-beguiling!—the tiny-print strapless cotton dress, smocked to the hip and breezing down to the ankle. By Design Thai.

ARTHUR ELGORT

ALLOVER SUMMER-CARE GUIDE

continued

BRING NATURE TO THE RESCUE



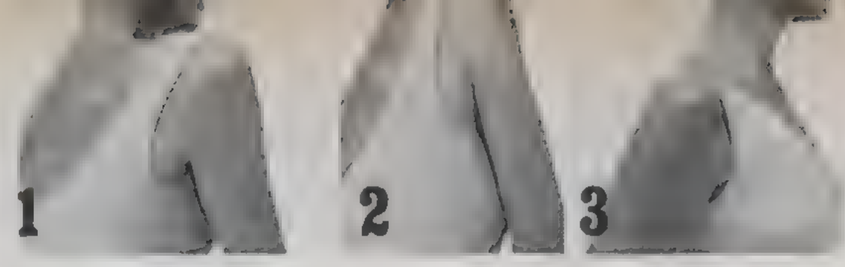
ISHIMURO

For hot, tired feet: **a lemonade foot bath, *top right*. Soak feet in lukewarm water to which you have added a sliced lemon. After twenty minutes, rub soles, heels, and calluses with lemon slices; rinse, dry feet carefully, and powder. *To moisturize and soothe*** **feet that have stayed too long at the beach, prepare a cucumber mask (*right*) devised by Beverly Hills' skin expert, Aida Thibiant. First, soak cucumber slices in milk for one hour at room temperature. Then put slices on skin —according to Ms. Thibiant, the astringency of the cucumber stimulates; the milk smooths, soothes.**

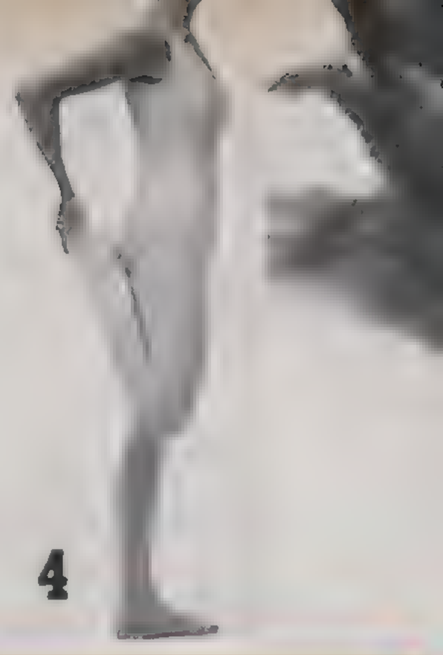


Light on your feet...

...breezy scuffs, shoestring-espadrilles to wrap bare ankles, *left*—all flat (it's good for legs to alternate your high heels with flats). *Top*, the woven leather scuff in natural, silver (super pretty-evenings-at-home sandal), zingy red. Charles Jourdan. *Center*, the trimmest espadrille—Ungaro's flat, city-tailored sandal in white or black linen. *Bottom left*, the barest—brown shoestring laces on a cushiony straw sole. Yves Saint Laurent. *Bottom right*, Unisa's natural canvas espadrille laced with color.



We asked Lydia Bach, author of *Awake, Aware, Alive,* to share with us some Lotte Berk Method exercises. *Above, Shoulder Roll:* 1. Bring shoulder forward. 2. Lift and bring near ear. 3. Roll back and down, releasing tension. Do other shoulder, repeat several times. *Thigh Stretch, right:* 4. Stand, holding chair, bend knee up and grasp ankle. Pull foot to bottom, keeping stomach in, back straight, to release tension in legs.





Ankle roll: 5. Point toes fully. 6. Roll feet inward from ankle as far as you can. Then, 7, roll outward, flexing up as far as you can. Repeat twelve times.



One of the nicest summer dresses for pretty arms and legs (and nifty to snap over a bathing suit)—Dana Côte D'Azur's strapless blue cotton "shirt."

Arms, legs, fingers, feet get the most exposure—and the most wear and tear (sand-ed nails, hot sidewalks, racket blisters, the works)—in summer. Keeping them pretty means keeping them cool, protected, refreshed. Here, some tips...

Rx for your sun problems



For people with extremely sensitive skin, some doctors recommend a "sun umbrella" tablet. Dr. Irwin I. Lubowe, clinical professor of dermatology, New York Medical College, and author of *The Modern Guide to Skin Care and Beauty,* explains that pills containing psoralen can help prevent sunburning when used with a sunscreen. Only available by prescription, the pills (*above*) should be taken two days before planned exposure. If, despite all precautions, ***you do get a burn,*** Dr. Lubowe suggests the following: take two aspirin every three hours with milk...take a cold bath with ice floating in it (never put ice directly on skin, it causes blisters)...rub down with cider vinegar (two tsp. to one pint water)...use cold compresses...apply a soothing cream such as Bonne Bell Moisture Creme—it has an excellent anti-inflammation effect. Creams or sprays containing benzocain are also helpful in reducing the pain and acting as a local anesthetic—however, some people are allergic to benzocain. The visibly protected insteps at right are there to remind you to take extra precautions against burning sensitive areas like feet and backs of hands.



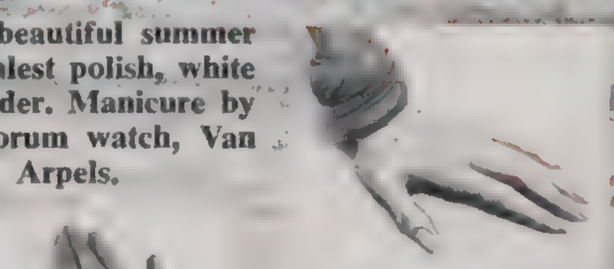
ALL FASHION DETAILS AND STORES, NEXT TO LAST PAGE.

ARM

SUNSPOTS: Among the most overlooked danger sites are: 1. Top of feet. 2. Backs of hands. 3. Back of upper arms. 4. Thighs. Tip: Remember continually to reapply sunscreen to hands—protection there wears off rapidly.



Below, **beautiful summer nails: palest polish, white stick under. Manicure by Moi. Corum watch, Van Cleef & Arpels.**





Above, **great idea for staying cool on the court: dip chamois in ice water, wring, and wrap around wrist.**

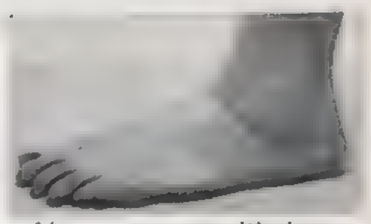
SHOES & LEGS



Nifty!—a strapless T-shirting jumpsuit (the only other thing you could ask for is the $36 price tag!). In a sand-colored cottony knit, by Singer & Spicer.



High-Risk Nails... leapfrogging on the beach, *above*, is good for most of your body—your nails, however, are on the receiving end of a lot of wear and tear. The peerless nail expert, Moi, recommends the following for summer-abused nails, "Always give your nails an overnight rest without polish at least once a week—it lets them breathe. If you're going to be at the beach a lot, wear a paler shade than usual—but do go darker on the toes; it's prettier. For extra protection, remember to add one coat of clear sealer every day. To help polish dry more quickly, I like Revlon Liquid Quick Dry." Orange velours cover-up by California Terries.



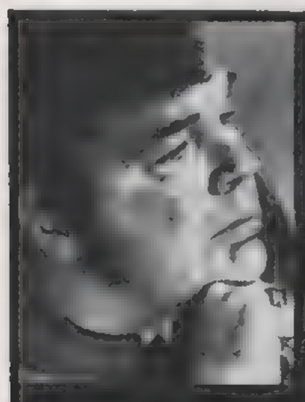
Above, wear with bare feet only... a thin slip of gold chain, loose on one ankle. By Uno-A-Erre.

ARTHUR ELGORT

Where are we now, in 1976? A man who's watched us closely sees gains we can't lose, energies set free —making women the choosers

THE AMERICAN WOMAN:

Free to choose



EDITOR'S NOTE: Tom Wicker, Associate Editor and Op-Ed page columnist for The New York Times, is husband to Pamela Hill, a television documentary producer.

BY TOM WICKER

On the night of November 7, 1975, Anna Maria Dominguez waited at the corner of Broadway and Eighty-fourth Street in New York City for a friend who was coming by in a taxi. Before her friend arrived, Ms. Dominguez was picked up by two policemen, booked as a "streetwalker," and held overnight.

Since she has never been a streetwalker or a prostitute of any kind, Ms. Dominguez has brought suit against the New York Police Department and Mayor Abraham D. Beame on behalf of all women who have been or who may be arrested in the routine sweeps the New York police use to clear the city's streets—if only temporarily—of prostitutes. More than thirty-five thousand such arrests—often of the same women, many times over—were recorded in the first eleven months of 1975.

During the New Hampshire primary, my press credentials were given a cold eye by a woman Secret Service agent attached to the campaign bodyguard of Jimmy Carter of Georgia; on the press bus, the agent was reputed to carry a gun in her handbag. But when I reported to the women's editor of *The New York Times* that armed women were now guarding presidential candidates (armed women also staged the last two attacks on a President), my news was received with notable lack of interest.

What does any of this tell us about American women in the Bicentennial year? At least that the oldest profession is still much with us, still underlines the dominance of males and affords continuing opportunity for abuse of the rights of the oldest minority.

On the other hand, women plainly are making such solid progress into virtually every area of once-male turf that the First Woman Anything is hardly news anymore.

This may mean not that feminism is either a triumph or a failure but that feminism doesn't tell the whole story of women in 1976. The Equal Rights Amendment, for example, is having a hard time gaining approval in the required thirty-eight states. Only thirty-four have ratified it so far; and when North Carolina, for example, voted the amendment down for the second time, the changed vote of a woman legislator helped effect the defeat, 62-57.

Rep. Myrtle E. (Lulu Belle) Wiseman, who at first voted for the E.R.A., then turned against it on final passage, said her switch was caused by a flood of phone calls from friends back home in Avery County. "I know they don't know what E.R.A. is all about," Mrs. Wiseman said, "but I just couldn't in my own heart vote against my people."

Ironically, Mrs. Wiseman may be more representative of women today than some of the well-known feminist leaders. Obviously as confused as millions of other women, not only about the E.R.A. but about the role of women in a changing world, Mrs. Wiseman may have opted against "women's rights"—but she got the chance to do so by being a woman who had herself sought and won election to the formerly all-male chambers of a state legislature.

Anna Maria Dominguez is representative in another sense. Swept by mischance into contact with the longest established system of degrading and subjugating women, she determined to resist such treatment, not just for herself but for those continuously subjected to it. Her suit may result in profound changes in the way women are treated on the streets of New York, not to mention the way the law deals with prostitution. That might be more than most active feminists ever achieve for their sisters.

These two women reflect a time, it seems to me, when women, having made great legal, social, and economic gains, are hesitant—particularly the older generations, whether of age or outlook—about how much farther to reach, to what extent they should stretch the traditional "womanly" role and risk losing not just the "rewards" tendered by men to those who play that role but the real rewards many women seem to think inherent in it. But it is also a time when women are not only less dependent on men but less willing to accept disadvantage and discrimination—nor do they have to. The result is that a lot of solid advances are being made by women in virtually every field.

This is not to suggest that feminism isn't a powerful and vital force. There always have been brave and self-reliant women to stand up for themselves or their sex or more: Rosa Parks didn't know much about feminism when she refused to go to the back of the bus that hot day in Montgomery, Alabama, twenty years ago. But certainly the modern feminist movement has made an enormous contribution for women in recent years—"raising consciousness," making common cause, fighting legal and political battles, giving women a sense of their own potential as well as an analysis of what primarily prevented them from reaching it.

By 1976, however, what seems to me to be primarily at work is not just feminism—considered as a political movement or as an organized program of priorities —but the greatly released energies of women as women. There are more women at work; more women at work on what were once men-only jobs; more women in managerial and professional status; more women working and married; more women working and raising children; more women, if not literally earning personal or family income, doing useful and self-directed work outside the home; more women living satisfied lives that include neither marriage nor children; more women dressing as they please, saying what they think, and living as they choose. More women, in short, doing more nearly what they want to do rather than what a male-organized society impels them to do.

It's still a male-organized society, but the trend for women is irreversible, which is a more important fact than how far women may yet have to go to reach full "equality"—however that might be defined. I'm for the E.R.A. and not just for symbolic reasons—the legal rights protected by the amendment need explicit Constitutional statement; but if 1979 comes and goes without ratification and the amendment dies, I don't expect women to slink back to the laundry tub.

I'm for "affirmative action," too, on grounds that you can't redress a grievance merely by saying the offensive practice has been stopped; you have to get positive results. But whether the government pushes or lags on affirmative action will only affect the pace, not the fact, of change. Equal pay, a woman President, women managing General Motors—name your goal—it's coming, maybe sooner rather than later.

My confidence in this trend is based on several circumstances other than fervent feminism, important as that is. The primary reason is the practical liberation of women in the past decade from uncontrolled childbearing —"the coming of the Pill." That epochal arrival made pregnancy mostly a matter of choice, and *that* freed women from the most important restraint on their sexual lives—which was, in fact, the most important restraint on their *personal* lives. More or less simultaneously, developing fears of overpopulation, environmental concerns, and the angst of the Bomb lessened the social pressures on women to bear children and propagate the race.

Now women don't have to spend most of their most vigor-

ous years raising children, if they choose otherwise. They can plan pregnancies more nearly for convenience, if at all. They don't have to get married to have a permissible sex life or to maintain a close relationship or to achieve status and respectability.

Liberation from unwanted or untimely childbearing was, in fact, liberation from uncounted rules and rituals and assumptions, a giant step toward a society in which women could choose their own ways of life as men do. The most obvious result was more working women—more employees, doctors, lawyers, artists, whatever—whether wives and mothers or not.

Now the world is not only getting used to women in what used to be men's roles, it's beginning to develop—with some push from the courts—processes and institutions to ease the way—day-care centers, for example.

Still another fact is that, in proportion at least equal to that for men, women are showing themselves good at what they do. Billie Jean King may have made the point most dramatically, but at almost anything short of heavy lifting women have actively disproved that their place is in the home.

It's not clear whether all this contributes to the divorce rate—or maybe how much it contributes. In any case, about one of every three American marriages now ends in divorce, and nothing on the horizon suggests that that high proportion is going to come down. Hence, parents can't assume anymore that their daughters can best find security in marriage. The sure result is more and more women trained to look after themselves, and assuming they'll have to, either from the start or in the event of divorce.

Finally, if the history of America in the last half of the twentieth century is, as I believe, essentially the story of disadvantaged groups struggling for their rights, the emerging victory of women may be its most important chapter—not just because women include members of all minorities, or because women are more than half the population, but because "Women's Liberation" is, in fact, the liberation of us all from the stultifying requirements of domination and subjugation.

"As I would not be a slave," Lincoln said, "so I would not be a master." The old man-woman relationship now inevitably changing need not be explicitly stated as one of master and slave for Lincoln's point to be grasped—that those who dominate are as shaped and controlled and, ultimately, limited by domination as the subjugated are by subjugation. I think men are beginning

(Continued on page 158)

What burns women up

Some things just make us sizzle! Here's a starter set of inflamers—you can add your own list of what needs dousing



EDITOR'S NOTE: Jane O'Reilly, a spirited woman who writes a column for The Washington Star, *is the mother of a teen-age male.*

BY JANE O'REILLY

PAT HILL

The worst thing, the thing that burns us up the most, is not being taken seriously. It is infuriating to be patronized, excluded, ignored, divided. And when we insist, absolutely refuse to stop asking, why 25 percent of the nation's children live in poverty;

—why the repairman due at nine assumes we have nothing better to do than wait until four;

—why the nation that invented agribusiness cannot produce ripe tomatoes;

—why there are no women Justices of the Supreme Court;

—why the garage mechanic still ignores us even when we lie on the concrete under the car and point out the difficulty to him;

—when we insist on asking those and so many more questions, then they tell us we are being hysterical.

It burns us up . . . but we grit our teeth and explain very carefully that an expression of legitimate concern is not the same thing as hysteria. And then they tell us it is too bad women have lost their sense of humor.

I am still angry, two hundred years later, on behalf of Abigail Adams, whose famous letter to her husband pleading the cause of women in the new independency was reasoned, good tempered, and wise. ". . . If perticuliar care and attention is not paid to the Laidies we are determined to foment a Rebelion, and will not hold ourselves bound by any Laws in which we have no voice, or Representation." She wrote, arguing optimistically, "Men of Sense in all Ages abhor those customs which treat us only as the vassals of your Sex." John Adams wrote back: "As to your extraordinary Code of Laws, I cannot but laugh."

The men are still laughing, and it burns us up to see how little things have changed. When we speak up, when we try to link politics and the quality of life, we are told—if we are Betty Ford—that we are too frank, and—if we are other women—that we are unrealistic.

It burns us up that certain realities we know about are dismissed and evaded. "Women vote more seriously, more thoughtfully, and are less swayed by their emotions," says political pollster Pat Caddell, of Cambridge Survey Research. "They are more concerned about things like industrial safety, they differ from men on social issues like health care and crime, they are against growth and worried about the quality of life." Last year, ninety women's organizations representing more than thirty-three million women came together to create the National Women's Agenda. Such groups as the Girls Clubs of America, National Conference of Puerto Rican Women, and the Junior Leagues, Inc.—literally every kind of woman in every part of America—demanded equality for women; respect for individual rights; quality health care, child care, and housing.

It really burns me up when a woman says to me: "Oh, I'm not a Women's Libber, but I do go along with equal pay for equal work." Going along is all very well, but how about giving some credit where credit is due? As Eleanor Holmes Norton, New York City Commissioner of Human Rights, says: "I am bothered—I try not to get burned up—by women who are pleased to reap the benefits of the women's movement—when, for example, they get jobs previously closed to women—but at the same time disclaim any identification with the women's movement that pressed to produce such changes. It is like Blacks embracing the Voting Rights Act and the power that has come with it without giving credit to the civil rights movement."

I would think it would turn any woman into a feminist to learn that, in the last fifteen years, when vast numbers of women entered the labor market, the wage differential between men and women increased. Women now earn only fifty-seven cents for every dollar men earn. Fifteen years ago, women earned seventy cents. The problem is still getting access to equal work, much less equal pay.

There is so much to be burned up about, the cosmic things and the personal things, and the wearying inter-mingling of the two. As Marietta Tree, city planner and former U.S. Representative to the Trusteeship Council of the United Nations, said to me: "It burns me up every time I think of India having the atomic bomb, of the proliferation of atomic bombs in the world. The erosion of human rights burns me up, the fact that there are only about twenty-four democracies left. And, the complete un-openability of any package."

We are burned up by the assumption on the part of the men we are closest to that everything is all right, all goals are achieved, and we should feel grateful for the privilege of working *and* doing everything at home. We are tired of men who still believe power is sexy, and who can't begin to grasp the notion of a cooperative relationship in which no one dominates. We are offended by men who refer to an employee as 'my girl,' and by the use of such euphemisms as *gal* and *lady* for *woman*, which is not a dirty word and does not need replacement.

My friends, once started, cannot seem to stop listing things that burn them up. Violence and pornography, writers who write about writing, unknown people who tell us to smile when we walk down the street. The men who thought they couldn't live without us and were wrong. The notion that the subways and the Post Office should be run for profit and therefore are allowed to decline steadily. Waste, litter, and people who say smugly that the average American gets a balanced diet.

In the vast scheme of things those are minor irritations, but

(Continued on page 157)

Here, in the first of three reports on remarkable women (stand-ins for thousands of others) who won't let life run them, Candice, new girl on Today, tells what it's like to turn 30, change her goals, accept her independence...and hit her stride.

Candice, where are you now?
Five years ago when I took out a new passport, I was keeping a sporadic journal and in it I wrote —"Now I'm twenty-five years old and by the time this passport expires, I will be thirty." The stab at my heart! I figured, of course, by the time I was thirty, I would have my life in order . . . curled up with my children and Mr. Wonderful.

Mr. Wonderful?
I decided I'd find him, walking in the Tuileries, and our eyes would lock like lasers. I spent about an hour and a half working on that fantasy—how we would meet, the weather, what I'd be wearing, what kind of loafers he'd have on—what sort of man he would be and what he would do for my life. Which was then, of course, to organize it totally—take care of me, protect me: I thought, I'm a woman, I've worked long enough, now it's time to settle down and have a man tuck me in. That's what we all expected to happen: be taken care of . . . at least what those women past a certain age today expected.

You don't want a man's support?
While I was focused on getting this fantasy operative, the women's movement struck. Although I resisted it, I suppose, in subliminal ways, it had an enormous impact on my life: gradually I found myself wanting to take care of myself—and not wanting anyone to revoke that right. And for the first time in my life, I questioned whether I wanted to have children. . . . I always assumed that I would have children and I looked forward to it tremendously.

No children?
Now I'm at the point where I question whether I'll have children at all. It's quite revolutionary for me to come around to that. I've talked to other women about it. Biologically and culturally, having children is thrust upon you, and conscious childlessness is seen as anti-societal. When you're in your late twenties and your early thirties, you almost feel compelled—other people compel you—to resolve whether to have a family.

What I value most, beside my friends and family, are my options and my mobility. With children I would lose that and I'm afraid I might resent it. If I were a mom, I wouldn't want to be the kind who checked in every few days, shouting over my shoulder, "Hi, fellas, how are you doing? I'm off to Hong Kong now. See you!" as I slammed out the front door.

The women's movement got you?
For women suddenly the possibilities are legion. The possibilities became legion *after* many women had already made the choice to have children, I sense a real strain in many of them: I see them wondering where their lives have gone.

Many women, not just my age, but in their fifties, suddenly see it's too late for them to go back —too late to say, "Honey, I'm leaving and moving to a commune in Taos." There's the kind of poignancy of witnessing *their* women's movement and know-

(Continued on next page)

Candice, right, *past and present. First, as a small golden girl growing up in Bel Air—daughter of "a Southern Beauty . . . spectacular, with endless legs," who gave up a career to marry Edgar Bergen, one of the towering entertainers of the '30's and '40's.* Center: *Candice, actress and star, doing a send-up of Sonja Henie on the laugh-and-run hit show* NBC's Saturday Night. *Now, she's making a film with Gene Hackman,* The Domino Principle, *directed by Stanley Kramer, while still doing what she loves best: photo-journalism—making her own assignments, running her own risks, photographing, editing, reporting for NBC's* Today . . . *a 1976 woman who can shape, sustain, and enjoy life on her own terms.* Far right: *Candice, at thirty.*

PHOTOGRAPHS: RIGHT, EDGAR BERGEN; CENTER, EDIE BASKIN; FAR RIGHT, ELLIOTT ERWITT.



Candice Bergen

a new stand

Candice Bergen

Continued

"Women have an incredible camaraderie based on sharing the same sex and the same problems...it's quite a pioneering thing"

ing it's passed them by.

One thing that the women's movement brought that I can't get over: the new phenomenon of having women friends.

Women as friends is new?

Over the last five years women have really found solace in one another. Women of a kind of compatible level or intelligence are much less competitive than they used to be. Mixed company used to be rather predatory and you were out to protect your turf; now that territoriality has disappeared. Women have an incredible camaraderie based on sharing the same sex and the same problems . . . it's quite a pioneering thing.

Where do men fit in?

Women are becoming aware of how much they have depended on men in the past. You rarely find a man's emotional center based on a relationship with a woman. If it's based on anything, it's based, it seems to me, on career and professional security.

Women's sense of self still depends, I think, 50 percent on being completed by a male relationship. No man would ever understand that incredible curtain of invisibility crashing down on him when a relationship breaks up. Women who break up with men, women who have separated from their husbands, women who once had husbands as a crutch that they didn't even recognize suddenly disappear from the face of the earth because they don't have that endorsement from a male figure. It's a kind of cultural legacy, the need to be completed by a man.

What's it like when a man leaves you?

You go through a period of reorientation after you feel you have nothing more to offer . . . a period of self-reconstruction so that people can see you: "Okay, I'm back now. I've come back." If it happens early enough in a woman's life, it can be very positive because the sooner you learn it, the sooner you're free to live your own life.

Including life with a man?

We're all more capable of having successful, fulfilling relationships when we're in charge of our lives. The threat of losing the relationship diminishes because we know, finally, that we *won't* die, *won't* disappear—and so the possibility of sustaining it increases.

If not Mr. Wonderful, do you believe in Mr. Right?

I think we all did once. It's a fairly impractical concept but a piece of romanticism I'm reluctant to abandon. Bert Schneider [Ed. note: executive producer of *Easy Rider, The Last Picture Show,* and *Hearts and Minds*] whom I've seen off and on for five years came closer than I imagined anyone could.

Has any woman licked depending on a man?

Jane Goodall, the ethologist and great authority on chimpanzees, to me summarizes a certain type of woman who escaped needing to be with someone. She lived by herself in the jungle, tripping over cheetahs and pythons and cobras, suffering malaria attacks for over a year collecting chimp data. She has a kind of concentration, a dedication to what she is doing that I found impressive and unusual in a woman. Certainly she has some fears—she's terrified to speak in public, for example, but the real base fears that women have of being alone, the *desperation* to have a relationship are things she escaped somehow. What was important out there was the sense of self that she had.

Doesn't living alone in Africa scare you?

I love Africa, I don't find it scary! The time I spent with Jane Goodall in the jungle was wonderful. It was a little scary *getting* there. There was one plane a week from Dar-es-Salaam to Kigoma, where Stanley met Livingstone under a mango tree, a village with one dirt road and corrugated shacks. The Kigoma hotel room was a sort of cell with an open window with bars on it, a door with a padlock, one light bulb dangling from a wire, a metal cot, and a basin. The outhouse was just a hole in the ground with a bucket of water.

That was a long night being this blonde alone in Kigoma. There was knocking and rattling on my door and whisperings, "Miss, Miss." I wedged a chair against the door and crouched in a corner.

Next I had to catch a water taxi that looked like the African Queen to Gombe Stream where Goodall was. "I'll get the wrong one and wind up across the lake in the Congo," I thought. Fortunately someone from Zaïre spoke French.

When you get to Gombe, there's no pier or anything, so you just fall into the water and walk to the beach. I had a sense that I was never going to come back from that strip: "Miss Bergen was last seen on a water taxi on Lake Tanganyika. . . ."

Don't you mind being alone?

I think it's important to have the ability to be alone. I grew up very much alone when I was a child. I enjoy and need time alone. Some people hate it. Part of being alone is resisting, *denying* the enslavement we have to responding always—I hate the fact that when the telephone rings I answer it. . . . I'm this dog that automatically trots over when the bell rings.

Your assignments seem risky. Who thinks them up?

I think up my assignments myself. I know sometimes I put myself in some risk—there's a kind of rush if there's a story with a little danger involved. . . . That's why I always wanted to do a war story.

How do you feel being thirty?

Turning thirty is a good way to talk about age-ism. I really love my friend, Ali MacGraw, for being open about her age. She doesn't have to be. She's dazzling and looks ten years younger. And the fact that Gloria Steinem is forty-one. . . . When someone says, "You don't *look* forty," she says, "Hey, this *is* forty. This is what forty looks like." Ever since I was a kid I wondered "What is this taboo about women and age?" . . . I understand it even less in men—it makes me queasy that men lie about their ages. I think we should resist the pressure *not* to get older.

Women should admit their ages?

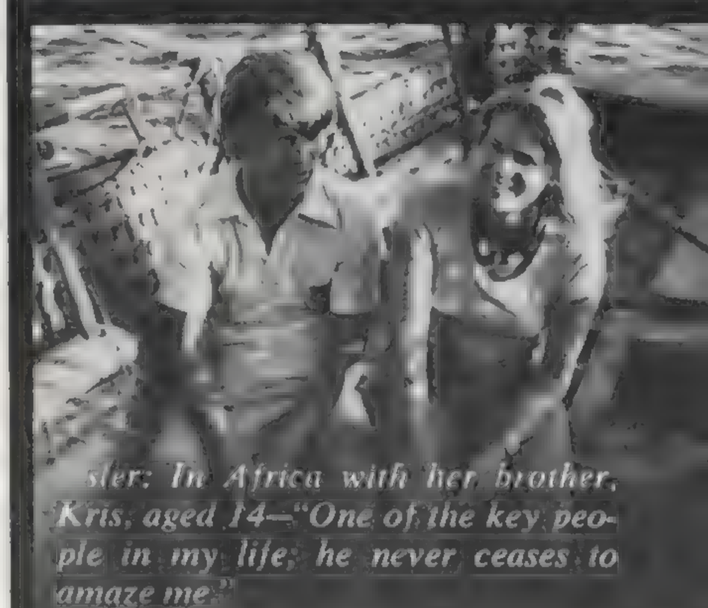
As it's been up to women of our age to bear the brunt of this women's evolution—a brunt at times, and a pleasure at others—it's up to us again, in this pivotal point in our history, to do away with definitions of what is attractive and what is old. We have to reverse this youth culture. I'm not saying this just because I've turned thirty. I always resented it. Age ought to have its position; there should be a premium placed on it.

What hang-ups do you hate?

Americans don't want to be contaminated by age or disease. We're terrified of people we call "disabled." We're ignorant—we



Film star (since she was 19, in The Group*); horsewoman (since she was a child). This film:* Bite the Bullet.



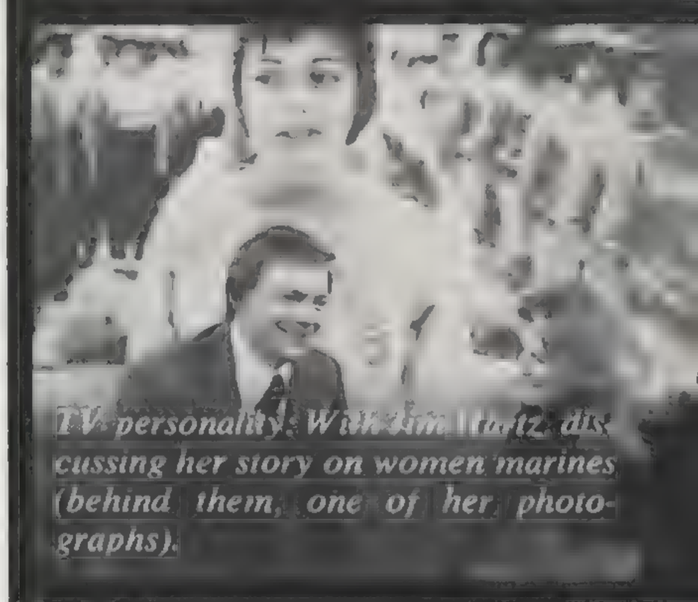
ROBERT DUNCAN

sler: In Africa with her brother, Kris, aged 14—"One of the key people in my life; he never ceases to amaze me."



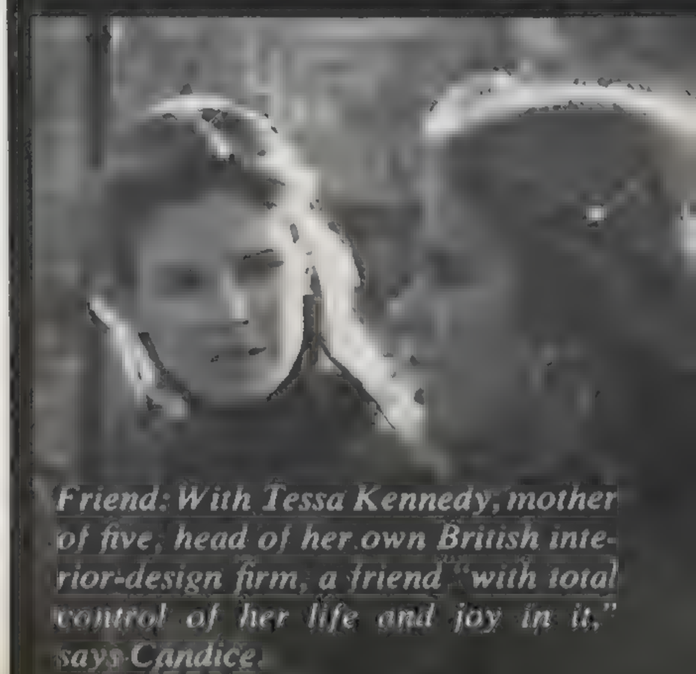
ELLIOTT ERWITT

Editor/writer: Freezer, a play she wrote in college appeared in an anthology of best short plays, brought her $65.



NBC

TV personality: With Jim Hartz discussing her story on women marines (behind them, one of her photographs).



ELLIOTT ERWITT

Friend: With Tessa Kennedy, mother of five, head of her own British interior-design firm, a friend "with total control of her life and joy in it," says Candice.

Candice
n
action



Candice, above, on assignment in Louisiana, photographing a Ku Klux Klan cross-burning. Below: In her New York apartment, rented furnished. Not one for accumulating many possessions, Candice still adds her touches: Indian rug, kilim pillows, a bowl of amber from Ethiopia and Morocco.

don't know how to react to a person in a wheelchair. It's only through dealing with blind people the last few months in New York and being friends with them, that I have any sense of what being blind is like, what the needs are, what they have to deal with. . . . It's been good for me to defuse that area of ignorance.

Are Americans cruel?

I interviewed a woman—a psychological counselor—who has cerebral palsy, one of the most articulate, moving, intelligent people that you could ever meet. Here she is, counseling physically able people with *psychic* disabilities and talking about what it's like to be considered abnormal: to be pointed out on the street, have women pull their children away from her. Her life would have been discarded, if she hadn't had persistent parents. . . . The crushed intelligence and talent—not to mention the loneliness of what it's like to get shut out if you aren't beautiful, if you aren't healthy, if you don't fit the concept!

How about being beautiful?

I know how I look, and I'm often puzzled at some of the fuss made over it. I always wait to be exposed. You know: "Don't blame me if you find out I'm nothing special-looking." . . . Being attractive is power of the wrong sort. But it is quite balanced. For as many people who give you a *passe-partout* for being attractive, an equal number will ambush you. I assume that, one way or another, I'm going to be zinged, and that some of the time I've asked for it—by what I've said, by being outrageous.

Is beauty a trap?

I do feel I came away with a deck loaded in my favor, but being good-looking is a compartment that you're filed in. And women just get one compartment—it's like an arbitrary allowance; "Okay, you're pretty," or "you're smart," or "you're funny," and they're mutually exclusive. You can't be pretty *and* smart. As for being pretty, smart, and *funny. . . !*

You care what people think?

I resent the amount I care about what other people think . . . people feeling I don't fulfill their fantasy of me.

It's the price of being a star?

The pitfall is to fall for "being a star." I've resisted taking magazine covers or movies seriously. That's a real trap.

Would you ever run for office?

You can influence what happens in this country more in the media

(Continued on page 155)

"...And while at times life's confusing, uncertain, and often lonely, I wouldn't have it any other way....For now it all gets better"

ELLIOTT ERWITT

Her new job? Decorating: a career to which she's come lately, after forays into fashion editing, TV acting, and talk shows. The younger Bouvier sister has made her most decisive work choice: "I've always done it, decorating," she said, "and I've always loved it"

"When the Americana Hotels people asked me to do some suites for them," said Lee Radziwill, in her quiet, whispery but firm Bouvier voice, "I thought, 'this is a perfect time to form a decorating firm.' It's something I always wanted to do." Her assets: three enchantingly beautiful, richly comfortable establishments she'd created for herself—including the Manhattan duplex apartment shown on these six pages, which helped to get her the Americana proposal; her innate sense of durable quality; her originality—an unjaded feeling for color, objects, atmospheres; her practicality.

Right, Lee in her at-home, white workroom—the floor covered with wall-to-wall sisal. Far right, she descends her artfully hidden stair into a library converted from a foyer. Here she's hung Francis Bacon's great "Man in a Cage," which she bought some twenty years ago. "You can ignore it," she says, "by walking by it, or you can go to look at it; but the painting never meets you head-on. I think that's important."



Lee Radziwill Finds a new job



Lee Radziwill *continued*

"I love the unexpected, and I think everything should go with everything... not stick to one period or one collection of something. There is nothing more charming than a bit of everything. And if it's good quality, everything goes"

Lee left in her seductive drawing room, a serene square of peony raspberry reds, pinks, coolly curtained in lettuce green, mounded with maidenhair ferns and ordered with a pride of long-lived-with treasures—signed Jacob chairs, cozy Victoriana, Oriental exotica, a fifth-century Roman head. Above, the blue-grey library side of the converted foyer. Says Lee, 'If you've got books, plants, and a fire, you're all set.' Lee loves best to lunch, even to dine in an orchid-bowered, fern-green corner of her drawing room, below, where she's shown with artist Richard Lindner. "We talked so much that we didn't eat very much. I always have a card table in the window here when I have three or four people.' For eight or ten, there's the tangerine moire-walled dining room, below, with its splendor of gilded, lion-footed Regency chairs. 'I love armchairs around the table. And that wonderful, ridiculous dog-and-monkey picture by John Wootton! When I bought it, it had a label on it, 'Duke of Portland—Children's Nursery.' A nursery picture!'

Lee Radziwill *continued*

"The top floor is totally different from downstairs. I wanted my bedroom to have a country-ish feeling"

Lee lolls in her green-white, greenhouse bedroom. "I love to do opposites—in the city, a country room." Islanded with maidenhair ferns (not visible here), the room's a mix of periods: "Just to show that anything can go anywhere. . . . One of the lamps has notes from my daughter, Tina, tacked up on it. I spend most of my time in this room," said Lee.



Lee

a fan letter from Truman Capote



Ah, the Princess!

Well, she's easily described.

She's a beauty. Inside. Outside.

What I like about her best is that she can be both cozy and candid at the same time, a very rare combination, an almost impossible one; still, if you ask her opinion, be prepared for an honest reply—honest, yet always delivered in a manner that is warm and encouraging.

Yet, she is reticent, she never forces advice upon you—she waits until you ask, or until she sees you really need it. That of course is part of her first-class intelligence and part of her femininity—which brings us to another interesting and singular combination of qualities in her character: I can't think of any woman *more* feminine than Lee Radziwill—not even Audrey Hepburn or a great seductress like Gloria Guinness—yet she is not at all effeminate. She *reacts* like a remarkably resilient young man: nothing fazes her—not really; also, she is a mover, she *moves,* she's a delicate but durable athlete, a water creature, an Ondine: to watch her swimming in Caribbean waters, or to see her sweeping on water skis across the sea's horizon, is a most excellent experience.

It's odd about eyes; all the greatest artists I've known had remarkable eyes: Colette, Camus, Isak Dinesen, Willa Cather (the faded blue of autumnal Nebraska skies), Garbo, Brando, Chaplin, Proust (of course, I never knew *him,* but one can tell from the photographs), Tennessee Williams (so brimming with fag merriment), Carson McCullers, Billie Holiday, Jane Bowles—gosh, one could go on for several pages, but what is generally true about gifted people, is even truer about women of classical beauty and substance: it is impossible for a woman to be classically beautiful unless she has beautiful eyes, or can create the illusion that she does. Lee does—wide-apart, gold-brown like a glass of brandy resting on a table in front of firelight, and it is with those eyes that she recognizes the qualities of a room, a person sitting in it, and the very happenings in his heart.

AVEDON



Sally Quinn Live a new way

Rather than marriage and children, Sally chose to live openly with a man, Ben Bradlee of The Washington Post. Their style is as permanent and rooted as that of any stable couple. "I have taken a lot of criticism for living with someone. But I cannot live by the way other people think I should. I must listen to myself."

BY SALLY QUINN

I'm an Army Brat. Until I moved to Washington I had never lived in one place longer than a year and a half.

I remember when I was little I would be so excited every time my father came home and told us he had gotten his orders to move. We would play games with ourselves about where his next post would be; and we'd work with the Ouija board for hours trying to divine whether we'd be going off to Alaska, France, Japan, Greece, or Germany. Then when my father would finally receive his orders to some place like the Canal Zone, for instance—we'd all be devastated.

We'd sit around the dinner table and cry, say we were too scared to go to some weird place where they looked funny and didn't speak American, whine about leaving our friends, and get hysterical about all the shots we'd have to take. The one thing I never said out loud, and never knew whether my brother and sister shared, was my despair at leaving our house.

No matter how awful a place we'd lived in, and we'd lived in everything from castles to Quonset huts, I always loved it. It was my little nest, my security blanket, my hideaway. The house was always the refuge, the place to escape whenever things didn't go well. And my mother always managed to make even the most ratty-looking place into a cozy attractive home with whatever makeshift furniture we hauled around with us from country to country.

The houses I lived in were like people to me. They even had personalities. Some were really good friends, some were not, but I always felt a special closeness to them probably because, moving around so much, we often didn't have a chance to make really close friends.

As a small child—when I was six or seven—I had a secret little ritual that I would perform in private, usually after everyone was out of the house, downstairs waiting to be driven to the parade ground for the final farewell review for my father. The car would be packed and the rest of my family would be saying goodbye to friends and orderlies. I would quietly slip back inside and go from room to room. As the

(Continued on page 158)



EDIE BASKIN

Sally, *above, on assignment for* The Washington Post. **Study,** *left: Sally writes her books, pays bills, relaxes here. She covered $30 chair from a house sale with a Japanese designed cotton.*
1. *Kitchen: "Unless I entertain more than eight people, we eat in the kitchen." Poster is an 1890's advertisement for an Italian newspaper.*
2. *Sally mirrored fireplace wall "to give an open feeling." She "looked for almost a year" before she found the antique Chinese vases she wanted.*
3. *Sally in the living room. "We only use it at night when we're here on our own."*
4. *Living room: Sally picked up sofa pillow fabric for 25¢ in Iran when she covered the country's 2500th anniversary celebration. The shell on the wall was the only thing left in a Nagasaki temple after atomic bombing.*
5. *Bedroom: "I would never have a bedroom any color but blue. It's so serene and relaxing." The headboard and chaise are covered in silk.*
6. *"One day a month I never get up. I just read, watch TV, and talk on the phone."*
7. *Sally's kitchen. "When ready to serve, I dim the lights and you don't see the rest of the kitchen."*

ERNST BEADLE

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People

are talking about...

Reactionary-ism, and the shocker question: is it the wave of the near future, what with the E.R.A. (Equal Rights Amendment) hassle—some people trying to reverse pros to cons; Supreme Court's decision sustaining an anti-homosexual judgment in Virginia; proposed legislation, in Congress, to insure government secrecy on classified materials (so Watergate is merely a housing complex after all). . . . American women and the giant-stepping gains they are making in their personal lives—like the Moms who've suddenly found liberating strength to get out, get jobs. . . . One Nation's Family and the right-ons who really want First Momma Betty Ford for Pres, while she smiles it off, goes very big haul with her little Citizens Band radio. A 10-4, good buddy. Catch you on the flip! . . . Iannis Xenakis, fifty-four-year-old Greco-French composer, whose intensely cerebral, mathematical music (he makes graphs, translates them into elegant "clouds" of sounds) is astonishingly emotional and will be heard in a three-day Xenakis festival in Buffalo, New York, this month.



BARBARA WALTERS
The Million Dollar Woman

LIZ-AND-DICK'S PICKS

The Million Dollar Woman, Barbara Walters, and the curious twist to the talkathon caused by her ankling from her NBC dawn-patrol Today show to ABC's evening news. That Barbara, a passionately private person with a passionate push to maximum visibility, is the first co-anchor woman on a major network's evening news has caused less hullabaloo than the mil she's getting for each of the next five years. Said a colleague, "She's not doing it for the money. She wants time—to be with her child, to loll, to be her private self." Said forty-four-year-old, twice-married, enigmatic Barbara, "I'm a liberated prude." . . . Gus, the new Hollywood doggie star who, in his debut movie, Won Ton Ton, The Dog Who Saved Hollywood, gets an Oscar. The Academy refused to let director Michael Winner use a real Oscar. "I told them," said Winner, "they have given it to a lot of actors who have demeaned it more than a dog. But they didn't listen." . . . Swine flu, the nationwide shoot-it-dead plan, and the baffler: do we need mass inoculation? . . . **Heads of State watching, the '76 national spectator sport, what with Royals and their plenipotentiaries Bicentennial flocking, being feted—Their Majesties of Spain, the Queen of England, and more to come with the autumn leaves. . . . The Elizabeth Taylor-Richard Burton merry-go-round with Elizabeth purring to chums that her favorite actor is Henry Fonda, and next fave, Richard B., while Richard confided that Dame Edith Evans comes first with him, Elizabeth second. . . . The return of "bimbo" to everyday usage and this reminder: originally males were called bimbos; today it's strictly a female tag-on put-down meaning "dumb broad."**

MAKE MONEY BY THE BOOKS

The eight legend-rich Goyas now on loan, from Spain's Prado to our National Gallery, with three of these superb Spanish masterpieces causing special traffic jams: "The Naked Maja," "The Maja Clothed," two rose-blush nacreous paintings, and "The Colossus," a painting as black, brooding, and brutish as inexplicable misery. . . . The health-food counterman who suddenly stopped tearing a carrot and said, "I'm in the middle of a revelation. I have to go someplace and sit down," and vanished. . . . The Family Living Room—not that old-time everyone-place, but the new-time kind which a Manhattan hospital is pioneering for about-to-pop women. This F.L.R. enables mom-to-be to share socially while she labors, delivers the progeny, all the while making the whole process a family-center event. . . . **Andy Warhol-Jamie Wyeth portrait tourney, with Jamie saying after he'd painted his Warhol, "It's like painting a glass of water"; and Andy, after likenessing Jamie, "For every blemish he put into his picture of me, I took one out of my picture of him." . . . "Bi-coastal," the definitive identity word for someone with one foot in N.Y.C., the other in L.A., and not a notion of how to balance the act. . . . 1920's and earlier photograph-illustrated books—the just beginning to soar photograph-as-art collectibles.**

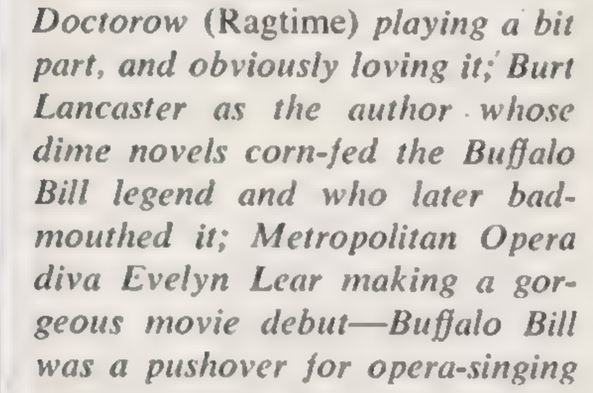
NOW: BOGUS BELUGA

Convention Cities, N.Y. and Kansas, and their as-if-preparing-for-invasion plans. And, making inner-circle rounds, this answer from an Indiana banker who, when a Texan described her parents as a raving Socialist and a rabid Republican, replied, "Republicans are never rabid. Democrats are rabid. Republicans are staunch." . . . The report out of Moscow, USSR, that Soviet scientists are ready to produce up to 400 pounds of artificial caviar a day—to undercut "black gold" shortages. . . . "Go," "no-go"—and that's how you say something's "in" and/or "out" today.—LEO LERMAN

Director Robert Altman, a proph-et-faced, crag of a man, makes movies—M*A*S*H, McCabe and Mrs. Miller, Nashville—*that be-come legends. Altman's deep and noble concern: shearing away the myths we learn as history so as to expose the realities "which are so different." And that concern is the seething, scathing heart of* Buffalo Bill and the Indians, *Altman's skill-thrill latest, starring Ameri-can legend Paul Newman,* right, *as American legend Buffalo Bill (Wil-liam F. Cody)—Civil War scout, Indian fighter, Pony Express rider, stage ham, dime-novel hero, and the greatest Wild West showman the world has ever known.*

Buffalo Bill played to millions of people each season, and they all reacted as if he were Frank Sinatra, the Beatles, and John F. Kennedy in one. Said Altman, "Our Bicentennial gift to America: Buffalo Bill and the Indians. Nash-ville? *That was just breaking you in. Now* Buffalo Bill—*well, it's high farce."*

Buffalo Bill *is chockablock with Altman surprises: actors Joel Grey and Kevin McCarthy speaking a baroque 1880-ish show-biz lingo that could become a 1976 pop speech talk-away; novelist E. L. Doctorow* (Ragtime) *playing a bit part, and obviously loving it; Burt Lancaster as the author whose dime novels corn-fed the Buffalo Bill legend and who later bad-mouthed it; Metropolitan Opera diva Evelyn Lear making a gor-geous movie debut—Buffalo Bill was a pushover for opera-singing women; Geraldine Chaplin, as Sure Shot Annie Oakley, blasting her way to sure stardom. . . . "I looked on Buffalo Bill as the first movie star," said Paul Newman, "and went on from there"—to make yesterday's Buffalo Bill the sexiest man on screen today.*



Robert Altman

LAUREN HUTTON

American Legends

Buffalo Bill

Paul Newman

The soaperstar

BY LORRAINE DAVIS

Louise Lasser. Louise Lasser has reason to smile all over these pages. Not only has she started a new kind of double-talk in an outburst of news stories about Mary Hartman, Mary Hartman; *but, all over America, five nights or days a week, a surging cult is tuning in that half-hour TV pseudo soap opera, aired by the skill of producer Norman Lear* (All in the Family, et al.) *and the perspicacity of those television stations that booked this sleeper of a show, rejected by the networks.*

In her stylized braids and gingham minidress (below), Louise Lasser looks more like a cartoon character than a tragi-comedy heroine. She plays the American housewife/mother as Raggedy Ann (Johnny Gruelle's child-charmer of the 'twenties) with behavior as daffy as, but a good deal more ominous than, that of Chic Young's Blondie. Just who is this Mary Hartman and why does she act that way?





Louise Lasser has become America's most discussed housewife—without the whitest wash in town

TOSCANI

Mary Hartman, Mary Hartman is the hit start of an idea-rich new TV genre, its riveting inner tension coming from a complex heroine in the person of Louise Lasser—the thorough, brainy, compulsive actress who wanders on screen—husky-voiced and shrewdly muddle-headed—to play, off-center, a small-town American wife.

Louise Lasser's Mary Hartman is a copeless working-class mother who takes floor-wax commercials at face, or foot, value. Her mood shifts are the fastest and her double-takes the longest in videotube history. "She's listening to those off-screen voices in her head," said one fan.

Louise Lasser has a lot in her head. "She knows more about filming than the camera man, more about lighting than the lighting engineer," said the show's press rep. "When she learns my job, I can resign."

The sights and sounds of the Mary Hartman show are hilariously accurate. Mid-American folkways have not been so well spoofed on the air since *Vic and Sade* left the radio waves in the early 'forties. The time-payment furnishings of the Hartman house would make any Sears, Roebuck manager beam; and what *happens* in those surroundings is definitely 1970's.

Sade may have talked about Vic to the "girls" at the Thimble Club, but she didn't sign up for a mind-bending group therapy like the one (with initials razzing a popular "training") that freaked Mary Hartman out; if her husband was impotent, she never told us; and she certainly didn't call in a blond clench-jawed sex therapist (closely resembling a famed television psychologist) to try for a cure. No TV body but Mary Hartman has a grandfather who was arrested as an exhibitionist, either.

Viewers in some cities think the Hartman satires too salacious for tender young eyes, insist on late-night scheduling. But Harvard boys can still rush home from classes to watch Mary at 1:00 in the afternoon.

Louise Lasser, in a very real sense, *is* Mary Hartman. Louise believes in Mary Hartman, she takes her seriously, she plays her soberly. Asked if she thought the character had changed during the opening months of the show, Louise answered, "I am always changing. As I change, I make my needs known; but it takes the writers a while to put those changes into the show—so time goes by before Mary Hartman changes."

Why does Louise Lasser play Mary Hartman as a child-wife with subnormal intelligence and genius intuition? First, there is an essential childishness in her own demeanor. Impatience: "Nothing goes fast enough or slow enough for me." Violence, when a costume's zipper jams: "I ripped an entire dress to shreds; did you hear me cursing?"

The Lasser stance is the teenage forward-tilt of someone half her age; her clothes, skin-tight 'sixties-style jeans and a shrunken sweat shirt that leaves her navel bare. "All my clothes have name tapes in them." Are they left over from her own days at summer camp? "No, they're handed down from children of my friends."

Second, this childish quality of Louise Lasser's goes into Mary Hartman by design not subconscious transference. Louise said, "When people in their work and their art touch the children in us, they are using the one thing we all have in common: we were all once short."

Louise sees Mary Hartman as the personification of the post-Liberation problems of American women. "We've passed Women's Liberation now," she said. "We know women can and should have jobs; but it's time to see what women *can't* do and why. This means getting back to emotional values, showing women that their real limitations are emotional.

"Even if we change the way women and men are brought up, we will still have human problems. There are few clear-cut issues. *Mary Hartman, Mary Hartman* goes into the grey areas. In playing Mary, I am playing the underside of the person that I am in my own life; and emotions are the only things that count with me. The best gesture of my brain is less than your eyelid's flutter.

"It's time now," Louise Lasser continued, "to discuss the *similarities* between men and women. There's a part of all of us that's needy, that doesn't change just because we achieve some recognition. We may just be getting into some bad habits, beginning to think we don't need anything but recognition. We live in Feelingland. I don't believe in anything that assaults the emotions."

Whether the viewers are chortling over the latest in-joke in the *Mary Hartman, Mary Hartman* script—with its send-ups of other television people, shows, and commercials—or whether they're just staring at the set, transfixed by the lifyness of it all (after all, lots of Archie Bunker's fans aren't really laughing at his bigotry, they're cheering), most of those who stay with Mary Hartman for more than a night or two become hooked.

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PEOPLE ARE TALKING ABOUT...

LOVE NOW: YOUR MAN



EDITOR'S NOTE: In her 1974 book Bed/Time/Story *(Random House), Jill Robinson wrote about the closeness of her marriage; now, the Robinsons are apart—but Ms. Robinson still calls herself a "radical reactionary" on man/woman love.*

BY JILL ROBINSON

Can men accept women's freedoms? Yes. Romantic love isn't going to stop—it just needs a new look and some better listening with the heart

It's probably because I'm an old romantic but I like to believe, if not precisely in happy endings, at least in progress—an optimistic continuum beyond the fade-out. I overreact with chills to the product called Soup for One—and to the new dance, The Bus Stop: not only do we not touch we do not look at each other.

There is a dreadful detachment women say they see in their men, but I don't think we can separate what is happening to our marriages—or love affairs—from what is tearing through our whole society. I think of calling this state a depressed spiritual condition. What I mean by spiritual is the coming together of the head and the heart; and, where I see them meeting, there are principles and there is commitment—certain values once called godly—a sense of right and wrong.

In exorcising some of the naïveté, the flushed busywork of the activist 'sixties, we have arrived in the cool 'seventies free of all causes save self-realization. Selfishness is celebrated—a travesty of individualism.

This wonderful self-involvement replaces such highly suspect activities as humanitarianism, volunteerism, and just plain making someone else feel good. Helping one another is thought to lead to buying off guilt, to burying rage, or to going on an ego trip. A lot of this is merrily rationalized in the terrific best-selling new therapies or "trainings" that keep us busy finding ourselves only to lose ourselves at last in guilt-free perfect self-awareness. The idea is: I am responsible only to and for myself.

Woman to man, man to woman—this is where this epidemic of self-involvement has settled and grows steadily more afflicting through the outrageous expectations we have for ourselves and which, in turn, we demand from each other. The importance of sisterhood, gay alliance, and self-awareness notwithstanding, marriage—and its various surrogates (watch how I try to avoid the phrase "the male-female relationship," which experts use, isolating it rather like a pathological condition some of us may get over)—still forms the core confrontation of our society. And confrontation it is.

Although it shouldn't really matter who started it, I do think the trouble here, now, between men and women began with women. I think it is true that men have always been threatened by women because we thwart their drive toward self-destruction. We do not enjoy their lemming-like processions into wars, work-addiction, drink, and physical carelessness.

Never mind what we want to be, can be, and perhaps should be—I shall discuss only why we are where we are now. It is true that we have been, since myth began, the life givers and life savers. We had centuries in the caves and huts to develop our intuitions, the comparative ease with which we express and discuss our feelings. We had the time to imagine all the finer fears. Male tiger-hunters, out stalking meat and hides, defending the territory, hardly would have been served well by such endowments. We needed tender, obsessive loving qualities to endure long months alone with the young.

I think men have feared women in the sense that one fears God: needing, loving, and hating that need to love. The love I'm referring to here is that blind, unquestioning faith in all that they thought we were. In terms of the great evolutionary changes, there has been no time for the adjustment we now demand. Suddenly, it must seem, we women have announced to men: *We* are not who you thought we were.

The soft support system has vanished. The perplexing, alluring mystery called Woman now insists on complete understanding. We require apologies for and retractions of the kind of love men had been accustomed to giving. We cannot precisely define what kind of love we might accept, but we do hate male definitions of love and the identities we feel they give us. We have asked our men to play brand-new roles: amanuenses, housekeepers, therapists, and stand-in oppression symbols. Most men are still running. Those who have stood still stand there in a kind of stunned silence, poised, it seems, to flee.

I was in California recently, where I used to live, and I called several old friends. In almost every instance, my women friends would tell me on the phone:

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ALANNA HEISS

ANGELA WESTWATER

ANNE RANDOLPH

BETH SHEARS



The artsparks

Nine young American women who hold significant power: they're changing the way art looks and who sees it

If you have believed reports that the art world is populated only by cynical, nihilistic, greedy speculators and bored spectators, you should be glad to learn that, behind the scenes, a minor revolution is changing the values, goals, and possibilities of American art. This revolution began with a new crop of brilliant, dynamic, and courageous young women whose energy and dedication are causing a rippling effect that inspires others to follow in the path of innovational approaches to art they are staking out.

Perhaps you don't know their names yet, because these young women have not sought the limelight; they are a totally new breed who do rather than declaim, who demonstrate that women have the right to the responsibilities of power by taking jobs—indeed often inventing jobs—that require tremendous endurance and administrative ability.

For example, tiny, blond Alanna Heiss, former wife of an artist and the mother of a young son, through sheer willpower and an energy as focused as a laser beam, created The Institute of Art and Urban Resources in New York. Beginning with Workspace, a model of recycling of unused urban spaces for use as artists' studios, she gradually added The Clocktower, The Idea Warehouse, The Coney Island Factory, and Project Space 1, in Queens, to the Institute. The Coney Island Factory, a huge industrial space, is used mainly as a sculpture workshop; The Clocktower, an old office building at 108 Leonard Street in the Manhattan financial district, is an exhibition space where works by a number of avant-garde artists have been shown.

Another pioneer, Suzanne Randolph, left her job with New York City's Department of Culture Affairs to co-form, with Susan Shapiro Kiok, the Public Art Research Collaborative, at the Graduate School of the City University of New York—a study center for gathering and disseminating information on public art in New York State, as a first step toward a comprehensive documentation of the rapidly growing field of public art projects in New York State. Wall paintings, sculpture in the environment, community art projects are part of a public art movement that started during the 'sixties, as art began to spill out of the museums into the streets.

Like Suzanne Randolph, Mary Lanier is a behind-the-scenes power in public art. In charge of the Chase Manhattan Bank art program, Mary places works, many by young artists she discovers, in the many Chase Manhattan branch offices. An enthusiastic supporter of art in public places, Mary seeks out new talent, fresh images.

Shanghai-born Lana Jokel was raised in Brazil, attended art school in America, became a film editor who worked on Norman Mailer's *Beyond the Law* and *Maidstone*, and cut Andy Warhol's *Heat* and *L'Amour* as well as a number of documentary films on art. Handy with a camera as well as the splicer, Lana made a full-length film on Warhol, edited a film on Claes Oldenburg which recently won an international art-film prize. Like the other young art-doers, Lana has a no-nonsense approach to work as *work*—time-consuming, often physical labor that women rarely sought out in the past.

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DUANE MICHALS

LOVE NOW: YOUR CHILD



KEITH TRUMBO

EDITOR'S NOTE: The wife of John Davis Lloyd and the mother of Angie, Liza, and John, Kate Rand Lloyd is the managing editor of Vogue.

BY KATE LLOYD

Mothering is the only job you can't resign—but you should quit. Knowing when and how to let go of children is vital homework for today's mom

When the phone rings at one in the morning or later, I know who it is.

"Mom, I'm in the police station and . . ."

It has to be taken care of long-distance, in the middle of the night. Fortunately, it turns out, it was the other kid who had the Baggie-ful of pot. . . .

"Mom, I'm going to spend the night at Jim's house."

He means what's left of the night, I think. . . .

"Mom. . . . What's the matter, were you asleep or something?" Mostly "or something." There is an uneasiness that soaks through to dreams, a seepage of overripe care, when children are out and unaccounted for.

I get these calls because the phone is on my side of the bed and I sleep less soundly than my husband—The Father. We have a neighbor down the street who invariably refers to her husband as "The Father." They have one child. She, I guess, is The Mother—and, in some sense, I am The Mother, too. In our daughters' nursery school there was a set of flat, painted, stand-up figures, earnestly pink in the face, representing figures presumed to be familiar to small children twenty years ago. One figure had a blue dress, a white apron, and was carefully labeled "Mother." One daughter still teases me with that effigy: "Why, it's The Mother!" she cries when I come home; she adds a few tap steps and grins.

When I became a parent, the role of The Mother could be rather crisply defined—by Benjamin Spock, Rose Franzblau, Louisa Mae Alcott, and Queen Victoria (the last, through her prophets, the Nannies). Women spent—still spend?—years learning this role ("Let's see. Now I say, 'Here's a lovely bite of spinach.' ") The hitch is that, like all roles, The Mother role is finite, and no one tells mothers when and how to stop.

The phone rings. It's one o'clock in the morning and, still pickled in sleep, I take the call, collect:

"Mom, look, I'm in California, in a gas station. My bike is out of gas, I haven't any money, and I haven't any place to stay." There's a vibration of worry—or, at least, hunger—in the seventeen-year-old cool of his voice. I am in New York, he needs help, and Spock, Franzblau, Alcott, and H.R.H. haven't told me what to do. Unclearly I consider: Wake his father up? He will thicken the air with anxiety. Slouch my way to the almost inaccessible twenty-four-hour Western Union office? They won't accept checks, I have no cash, and the banks are closed. How is he? He says he's okay. How's the weather? It's okay—Southern California in August.

So—still briny with interrupted dreams, I disown The Mother: "Well, listen, kid, I'm sorry, there isn't anything I can do. You'll have to handle it yourself. Save your dime. Call tomorrow when maybe we can arrange something." When he says goodbye his voice is small, young, and far away.

By default of imagination, energy, and training (the Mother books don't cover the situation), I had taken a step that all mothers must take and, if they're smart, take through intention rather than accident. I had Let Go.

The easy-over history of the 'fifties and 'sixties includes some plain generalities (within the limits of the American middle class).

In the 'fifties, time-site of the baby boom, the dislocation of World War II seems to have roused a need for clearly constructed lives and—after the deprivations of that war—a desire to use affluence to define personality: in other words, a need and desire to inhabit in the mind or in fact a place that had both a fence and a swimming pool. Perhaps the memory of recently past dangers made parents hold especially tightly to their children. Perhaps the affluence-prompted mobility and availabilities caused children to see in an exaggerated way the split between the obedience and discipline their elders required and the license to do and have everything implied by television and ready cash. The split became a major quake. . . .

What happened, of course, were the 'sixties—a tumult of years so threatening to older peo-

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A woman of daring, in life as in art, Louise Nevelson (right) pulls together an ensemble that works visually by combining disparate fabrics, textures, and colors, applying to fashion her artist's idea of assemblage (combination of odd shapes and found objects in a single work). A real fashion original, she boldly juxtaposes jewelry, fabrics, and styles from various cultures and countries. For Louise, clothes and makeup are part of self-expression: her dramatic image is a pleasure both for herself and for her audience.

No one else could carry off the total Louise Nevelson "look," because her look is inimitable, like anything truly original. But everyone can learn from her how a dash of nonconformism, a love of collecting, some fun with the unusual and the exotic can spice a wardrobe, create an original image for the wearer. (More Nevelson, turn the page)

American sculptor Louise Nevelson is always an amazer: unique. Here, she answers questions about her art, her life, her clothes

The individualist

AVEDON



The individualist

BARBARA ROSE: *How did you start to make sculpture?*
LOUISE NEVELSON: I *always* made art. People considered me an artist from the time I began going to school. You don't start doing sculpture. You have something cooking in your genes that leads you to do certain things. I was lucky because my talent was always recognized.
BR: *Was going to New York important to the development of your work?*
LN: I came to live in New York when I was twenty-one. I'm glad I grew up in a small town in Maine, because I had a lot of time to study many things other than art, and I would recommend studying many things.

As for New York, I soon realized that you had to go to Europe to find out about modern art in those days. In 1931, I left my nine-year-old son in Maine and went to Munich to study with Hans Hofmann. I was so upset the whole time that I didn't get much from it; I could not really concentrate under those conditions. I did not want to choose between art and motherhood, although many women have.
BR: *You seem to have an incredible amount of energy.*
LN: Of course I have always had a lot of energy, which permitted me to satisfy my curiosity about all kinds of things. I was never a brilliant academic student, but I was intensely curious. And I had the courage to throw myself into things. I lived and live every moment of my life totally. You see, I don't believe that this place we call the world is a reality. I think it is a reflection of a reality. My vision was to go to the place of the original reality, to get in touch with it.
BR: *You speak as if there were a religious element in your work.*
LN: I would not say that exactly. There are many things on earth that do give us so-called insights.

(Continued on page 156)

At seventy-six, Louise Nevelson is the grande dame of sculpture. Busier now than ever, she has been very much in the public eye lately with new commissions, her gift of large-scale Cor-Ten steel sculpture to New York City, where she has lived most of her life, and an entire room of her work in the Italian pavilion of the Venice Biennale this summer. Left: part of a new Nevelson environmental work, "Bicentennial Dawn," a 15'6"-high white-painted wood sculpture commissioned by the General Services Administration, now permanently placed in Philadelphia's James A. Byrne Federal Courthouse.

TOM CRANE AVEDON





Three guaranteed lifter-upper things to do in town this summer: Get yourself something red to wear at night. Go see Vivian Reed in the Broadway musical *Bubbling Brown Sugar*—from her first big number (wearing red!): instant star! And book a table later at Régine's Club, a marble-and-mirrors movie fantasy of a nightclub, the likes of which haven't been seen in New York for years!...

PEOPLE ARE TALKING

The Ex

Vivian Reed...
red at night...
the razzledazzle
of Régine's

ABOUT...

hilarators!

At Régine's, *far left*, Vivian Reed in red crêpe de Chine—the one-shoulder tunic-pyjama with a slit sleeve ending in handkerchief points and drawstring pants. By Holly Lueders for Shu-Ba, of Horikoshi silk. Tunic, about $185. Pants, about $90. Bloomingdale's; Chuck Jones, Palm Beach; Claire Pearone; Neiman-Marcus; Neusteters; Dorso, Beverly Hills. Tiffany earrings and gold cuff.... *Left*, great new evening accessory: Harry Winston's diamond-swinging gold link necklace, here wrapped as a bracelet on Vivian Reed's wrist (her hands are marvelous—slender, long, extraordinarily expressive). Necklace designed by Ronald Winston of Harry Winston. Lancôme's Red Wine Nail Lacquer.... *Above*, Scott Barrie's scarf-tied halter and gathered wrap-skirt in red crêpe de Chine—perfect nightclub-dressing: a wonderful color, a touch of bareness (and once you own it, you've got one of the best little separate tops going—especially to go with white pants at night). With matching kimono (not shown), about $260. Of Horikoshi silk. Bonwit Teller, N.Y.; Nan Duskin; 24 Collection, Miami; Claire Pearone; Neiman-Marcus; I. Magnin. Hair, Gene Sheppard; makeup, Sandra Linter of Xavier Coiffures. Harry Winston earrings. Other accessories, next to last page.

CHRIS VON WANGENHEIM

PEOPLE ARE TALKING ABOUT...

in Paris...

The bravado collection of Saint Laurent.... The explosion of color, *right*—"younger, gayer, happier" color than we've seen in a long, long time—day, night, the whole collection blazed! He showed the most, but color is the breeze all over Paris—real color: Dior's pretty little restaurant dresses in brilliant sapphire and crimson; Missoni's in violet....Bright red all the time—the red dress and cardigan for day at Lagerfeld; the long red evening dress of Dior....Javanese-garden colors for everything Kenzo—especially the brilliant serapes....Shocks of color everywhere. Shocks of gold metallic interspersed with black at Lagerfeld and Givenchy. A shock of clearest yellow shirt with a dark, dark tailored suit at Dior. Jade-green knitted gloves at Castelbajac, emerging from the sleeves of a bundly camel wrapping—*Lost Horizons* with a shock of color! Castelbajac did the brightest colors of all—"cellophane" blocks of primary colors in quilted parkas, duffels, sweatshirts....It didn't matter whether you were looking at funny, costume-y non-clothes or real clothes, color was all over the place and it was a delight. Watch for it—it's in the air!

and...

Politics, politics, politics and the astounding already-under-way, long-view preps for the '78 elections crosshatched with such questions as: will Valéry Giscard d'Estaing be able to stave off the surge of the Left?; will government changes in education policy continue to spark student riots?; which way the franc—up or down?; is there going to be a United Europe?... Our own Bicentennial, and Paris shop windows enthusiastically stars-and-stripes forever, including such artifacts as fake greenbacks, Indian dolls, plastic Old Glory watches, wampum. But the real splendor's on July 4, which will be a love-letter day to Lafayette and Rochambeau. **..."Voyoux," the French sum-up word for the new, new male movie turn-ons. "Voyou" literally means bad boy, hoodlum. The '70's grab-hearts come on screen devastatingly early Brando—sexy-muscular, short-haired, blue-jeaned, T-shirted rough lookers. Top trio: Dewaere, Bouchitey, Depardieu....** The American restaurant invasion of Paris, with fanciers of hamburgers, clam chowder, pineapple upside-down cake, and "real" American ice cream thronging The Great American Disaster, Conway's (pioneer singles hangout), Front Page, Joe Allen's, and McDonald's. **...The Robert Delaunay retrospective transforming the Orangerie walls into vistas of pure, prismatic color, charging the whole museum with the color-enthralled energy of this early twentieth-century precursor of Art Deco....**The history book splurge, with French readers avid for real lives, swarms of details, finding them in Editions Fayard's *Louis XI*, *Histoire de France*, *Histoire des Etats-Unis*. And the real big life-was-like-that read is *Portrait d'une séductrice*, all about American Natalie Barney, who lived rich in Paris for decades, knew everybody from Proust to Capote, whom she introduced to Colette.... **The huge white apartment-gallery-art salon of Ghislain Mollet-Viéville who's dedicated to making the French love Conceptual, Minimal art, exhibits an international know-who of vanguardists....**The late, late night dive, A l'Etrier, in Montparnasse, which gets going at 4 A.M. when it denses up with gangsters, transvestites. Says our Paris *je-sais-tout*, "Smells terrible, looks worse—vastly amusing." **...*Lumière*, a movie-dig into women and their problems, in which Jeanne Moreau is the major surprise—she wrote it, directed it, stars in it, and Françoise Racette is the surprise ascending: she's *the* come-lately movie beauty....**The Divine Sarah, who said, "If you are to succeed, people must talk about you." They did; and, almost a century later, they still do—now because of the Sarah Bernhardt retrospective at Espace Pierre Cardin—cascades of photographs, touching personal objects which create a genuine feeling of being part of that long-ago glory....**And, in Paris, a '76 way to say "I'll be seeing you": "Salut à suivre!"**



PATRICK DEMARCHELIER



WHAT'S ON

upstairs, downstairs, all around the house

For a lot of people summer means outdoors, period. But there *is* another kind of summer life—the kind lived at-home or close to it—in the morning, at night, after the beach (after tennis, golf, whatever). Private, quiet, it's the perfect time to find the right spot, the right company, and settle down in front of the TV. And this summer, for this easy at-home life, there's more to enjoy: wonderful new things to wear from the freshness of a striped cotton jumpsuit to a sexy, silky little pyjama...great new television sets to watch...and a slew of programs worth watching. And on these 6 pages, we've put it all together —the clothes, the TVs, the viewing tips.

Right: The all-out appeal of this summer's at-home dressing...of red! And the cool of a long, cotton caftan-y dress slit high on the side, wrapped at the waist. To wear with hammered gold...with bare gold sandals that slip on and off—sensational—easy!—way to be at home. Dress, by Fernando Sanchez (Verron fabric). About $66. At Altman's; Nan Duskin; Marshall Field; Neiman-Marcus; Balliet's; I. Magnin....What's on for men—fragrance! And one of the newest is Realm by Germaine Monteil—a clean, crisp yet smoky/woodsy scent, Realm is a blend of the most inviting ingredients gathered all over the world from France to Madagascar, the Far East to Morocco. Details on the men's fashions and accessories, next to last page. These pages: hair, Harry King; makeup, Sandra of Xavier Coiffures; background—the N.Y. apartment of Mark Sephton and Arthur Scott.

BOB RICHARDSON

WHAT TO WATCH

The programs

This summer's biggest TV event: coverage of the Democratic and Republican National Conventions. The action starts July 12th in New York with the Democrats, switches to Kansas City on August 16th for the Republican Convention. All the networks will be there, and special interviews, reports, commentaries are planned. . . . Summer is also the peak of Bicentennial programming. On July 4th the networks will cover the day's special events. NBC plans an unprecedented all-day special, "The Glorious Fourth," which will include land, sea, and aerial coverage of "Operation Sail"—involving more than 200 vessels from 30 countries, due in New York Harbor. . . . The movie "1776" will be shown on June 29th (NBC) . . . ABC plans to re-run two Bicentennial specials on July 3rd—"The Man Without A Country" starring Cliff Robertson and Peter Strauss and "Huckleberry Finn" with Ron Howard. . . . On June 16th, CBS will present the 10th special in "The American Parade" series: "With All Deliberate Speed" starring Paul Winfield. . . . For all programs on these pages, check local listings for time and last-minute scheduling changes.

The set

Compact, good-looking—RCA's light, portable Sportable—a black-and-white television with 9″ screen; comes in red or white or yellow. You can unplug the Sportable and take it outdoors where it operates on its own battery power.

WHAT'S ON...

upstairs, downstairs, all around the house

WHAT TO WATCH–

The set

Newest—biggest!—thing in television today—the Video-Beam Large Screen Color Television by Advent. It's a whole new experience in television watching—you actually project the TV images on a 7′ screen—it puts everything you see in a totally different perspective. *Plus:* with their video tape recorder you can video tape your favorite programs to rerun when and as often as you want. P.S. The Video-Beam uses the same amount of electricity as an ordinary color TV. List price, approximately $3,995.

The programs

The Summer Olympics!—live from Montreal on ABC, July 17 to August 1. Coverage, to run for 76½ hours, will include not only the events but special reports, interviews, expert commentary (175 million people are expected to tune in—an increase of 5 million over the Winter Games).... If you want to start doing Olympic homework early, tune in to the new PBS series, "The Olympiad"—running now through July 8th—it will feature film clips, interviews, close-ups of the most exciting events and past competitors....Special treat for ballet lovers: a rare TV performance—"The Bolshoi Ballet: Romeo and Juliet" with Mary Tyler Moore as guest host, filmed in the U.S.S.R. (CBS, June 27)....More ballet news: superstar Mikhail Baryshnikov will be one of the subjects on "ABC News Closeup," an hour-long special program slated for June 17.

Newest at-home evening: inviting a few friends over to watch a private television screening...dressing for it in something extra-pretty...

Opposite, the easy summer-at-home pyjama in thin white cotton lawn with the prettiest top: fluttery little handkerchief sleeves, handkerchief-point hem, a tiny button on the shoulder, and matching pull-on pants. His classic at-home look: white summer suit, white silk shirt. And a classic men's cologne—Chanel For Men—clean and invigorating. Her pyjama by Bird in the Hand. Top, about $24; pants, about $24. Bloomingdale's, Miller & Rhoads, I. Edwards, Burdine's. Men's fashion details and accessories, next to last page.

BOB RICHARDSON

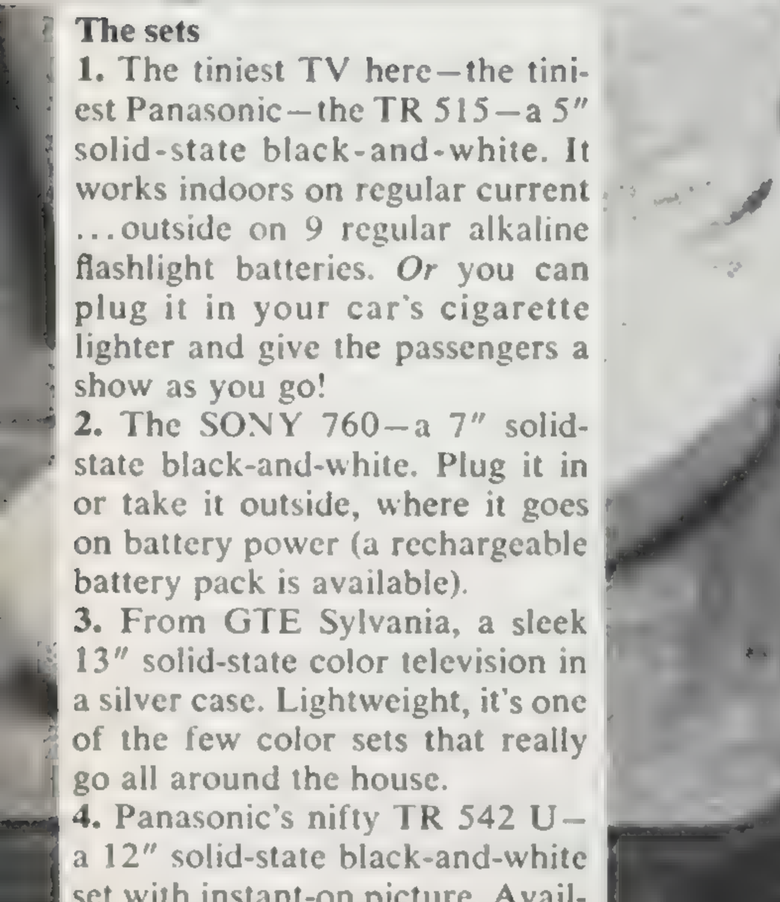
WHAT TO WATCH–

The programs

Great TV news for tennis players: "Inner Tennis," a new PBS series –through June–each program is an active tennis clinic featuring a new "mental approach" to the game. Host and teacher, Tim Gallwey....Also on PBS, "American Indian Artists" beginning on August 5th. This series will profile the art of 6 contemporary artists whose work reflects both their native tradition and modern innovation....On June 13th, ABC repeats a winner–6 Emmys and a Peabody Award–"Love Among the Ruins" starring Katharine Hepburn and Laurence Olivier. ...Summer, of course, is the time to catch up on shows you may have missed: if you saw every episode of "Masterpiece Theatre" now's the time to switch to "Kojak" or vice versa. And for fun viewing, don't forget: "Mary Hartman, Mary Hartman," "NBC's Saturday Night" (reruns June and August, new shows in July), "Happy Days" and "The Bionic Woman" on ABC. "Rhoda," "All in the Family," and "M*A*S*H" on CBS.



1



2

The sets

1. The tiniest TV here–the tiniest Panasonic–the TR 515–a 5" solid-state black-and-white. It works indoors on regular current ...outside on 9 regular alkaline flashlight batteries. *Or* you can plug it in your car's cigarette lighter and give the passengers a show as you go!

2. The SONY 760–a 7" solid-state black-and-white. Plug it in or take it outside, where it goes on battery power (a rechargeable battery pack is available).

3. From GTE Sylvania, a sleek 13" solid-state color television in a silver case. Lightweight, it's one of the few color sets that really go all around the house.

4. Panasonic's nifty TR 542 U–a 12" solid-state black-and-white set with instant-on picture. Available in yellow or white. All TV dimensions, these 6 pages, are diagonal measurements.



3

WHAT'S ON...

upstairs, downstairs, all around the house

The many moods of summer at-home, from a perfect sleep-in pyjama to pants and a T-shirt to also wear out in the sun...

1. For later-than-late show watching: the charm of a cream satiny pyjama with cap sleeves, tiny pearl buttons, lettuce-ruffle edges, and pull-on pants. By Olga; Antron III nylon. About $18. Bloomingdale's; Rich's; Jacobson's; Bullock's; Nordstrom.

2. The most natural thing in the world at home...on the beach: the ease and cool of a gauzy djellaba in natural-and-black stripes, with hood, cord-sashed waist. Morocco Designs. Of cotton and rayon. About $22. Bloomingdale's.

3. If your idea of heaven is wearing one of his shirts around the house: the fresh, neat cotton percale jumpsuit in menswear stripes of navy, brick, and cream with white collarband and cuffs. And nothing says you can't wear it out! Bill Blass for Royal. About $70. Bergdorf Goodman; Gidding-Jenny; Balliet's; I. Magnin.

4. Everyone loves super-cool T-shirt dressing: a bare blue cotton knit tank top and blue cotton ankle-length pants gathered by drawstrings—for all hours of summer at-home...and summer away from home in a casual country or beach place. Carol Horn's Habitat. Top, about $18; pants, about $30. Bloomingdale's; Hudson's; Balliet's; Bullock's Wilshire. Something else nice around the house: a fresh, clean-smelling men's fragrance that doesn't compete with yours—which is what The Baron For Gentlemen by Evyan is all about. Accessories, men's fashions, next to last page. These pages: hair, Harry King; makeup, Sandra of Xavier Coiffures.

BOB RICHARDSON



4

VOGUE PATTERN 9479

THE SEERSUC

SEERSUCKER breeze

In a summer when stripes are It, seersucker stripings suddenly are the irresistible It—their fresh, clean, un-wiltable charm being just what everyone wants for being cool around the house. And can't find (this side of the men's department, seersucker may be the most under-used American fabric in America). To which end, we bring you four pages of pretty seersucker summer-things that you can make yourself from the easiest Vogue Patterns (even if you're barely beyond the stitch-in-time school—when we say easy, we mean EASY)....

Vogue Patterns

Left and below, something pretty to slip into on a summer morning/afternoon at home—a long cool T-shirt of a dress in blue-and-white seersucker—shoulder-buttoned like a baby's shirt, with slits for breeze (and a pretty glimpse of legs). Vogue Pattern 9479. Dan River fabric, of Fortrel polyester and cotton, at Altman's. . . . *Right,* hot-weather pyjama-dressing in thinnest cottony baby cord with thinnest red-and-white stripings (this summer, more than ever, thinness is the key to everything cool and good-looking). Scarf-wrapped kimono and pull-on pants, Vogue Pattern 9493. Dan River fabric, of cotton and Fortrel polyester, at Altman's. Pattern details, next to last page. Sewing tips, next page. Hair, Harry King; makeup, Sandra of Xavier Coiffures. Accessories, next to last page. Photographed in the loft of painter Jack Ceglic.

VOGUE PATTERN 9493

JACQUES MALIGNON

THE SEERSUCKER *breeze*

Two fresh-this-summer looks to make in seersucker: The look of something strapless—*the* pretty new bareness, day and night; long slit dresses worn as tunics over pants—key new proportion of a pyjama . . .

SEWING TIPS

With the exception of the pants hem (and the banded kimono-top one page back), every edge on these four pages is simply zigzag-stitched—one of the easiest "hems" to do (and one of the lightest and softest): Turn under the seam allowance and narrowly zigzag-stitch along the folded edge. Then, stitch a second row on top of the first and, using small, sharp scissors, cut away the seam allowance (being careful not to cut through stitching). . . . Slits are news—and a breeze to make. We added them to the T-shirt dress, shown two pages back, and to the handkerchief-hem tunic, right. To do: stop stitching the side seams as high on the leg as you like, and zigzag-stitch around remaining open edges, as described above. Speed tip: The T-shirt dress (Vogue Pattern 9479) calls for button-closings on both shoulders—we only did one (which makes an easy pattern even easier).



VOGUE PATTERN 9485

VOGUE PATTERN 1459

Opposite page, a way everyone would love to dress all the time in hot weather—bare shoulders, bare feet, and a strapless breeze of pink-and-white seersucker stripes—cool and instantly charming! Drawstring dress (it also works as a skirt), Vogue Pattern 9485. Dan River fabric, of Fortrel polyester and cotton, at Altman's. BEAUTY P.S.: Re bare shoulders—and straplessness in general: the whole look turns on pretty, silky skin. Meaning, keep the moisture going all the way down, with extra smoothing for shoulders and arms during sun-dry seasons. Good for this last: Frances Denney's Interlude Body Lotion—lightly fragrant, very smoothing. . . . *Above,* one of the prettiest new looks of a pyjama at home—the long, slit, handkerchief-hem dress with scarf-ties at the shoulders; the new ankle-length pants—*narrow* pants—cool-delicious in white seersucker. Vogue Pattern 1459 by Stan Herman. Dan River fabric; Fortrel polyester and cotton. Altman's. . . . *Right,* another turn on dress-over-pants dressing—slit-to-the-waist seersucker in white with peach, yellow, aqua, and grey stripes, over narrow white seersucker pants to the ankle. Vogue Pattern 9538. Dan River fabrics, of Fortrel polyester and cotton, Altman's. Pattern details—and accessories—next to last page. Hair, Harry King; makeup, Sandra of Xavier Coiffures. Photographed in the loft of painter Jack Ceglic.

Vogue Patterns

JACQUES MALIGNON

VOGUE PATTERN 9538

ICE-INS

When the heat's on, reenter the Ice Age. Four pages of recipes for glacial food and drink; equipment to make, store, serve: everything you need to have an icy summer

CHILLER DRINKS

BY ARTHUR GOLD AND ROBERT FIZDALE

Americans are the least provincial eaters in the world. The French and the Italians think they are daredevils when they gingerly step outside their own, admittedly glorious, cuisines; but Americans think nothing of popping papadams or spooning up shark's-fin soup with cosmopolitan cool. However, when confronted with the dazzling display of bottles that is found in almost any liquor store, Americans order with confidence those eternal standbys whiskey, vodka, and gin but ignore the lesser-known aperitifs and cordials.

But what adventures in spirits one can have with a spirit of adventure! Try combining familiar liquors with some of the more esoteric cordials such as Polish honey liqueur, Austrian fraise de bois, and Aurum, the Italian orange liqueur. Without going wild—as Toulouse-Lautrec did when he mashed sardines into the mixed drinks he made at a historic party in Paris in the 1890's where he launched "le cocktail"—you can experiment with novel but worldly combinations that make for new summer drinking.

The best aperitif we've had in years was given to us in Alsace, a slight but telling twist on the traditional Kir. Our recipe for that drink (we call it Kirissimo), other summer cool-offs follow. (Reminder: 1 jigger = 1½ ounces.)

Kirissimo

To a glass of chilled white Burgundy, add 1 teaspoon or less Leroux crème de cassis and, here's the clincher, 1 teaspoon *eau de vie de framboise.*

Wild Strawberry

To a glass of chilled white wine, add 2 teaspoons Leroux fraise de bois, and garnish with a strawberry slice. A Julius Kayser Kesselstatt Moselblümchen 1973 or a Josephshöfer Kabinett 1973 are perfect wine partners for this Austrian liqueur.

Or try a chilled Julius Kayser Piesporter Goldtröpfchen Kabinett 1973 to which you have added 1 or 2 teaspoons brandy and a slice of peach, or half a Raffetto brandied peach and 1 teaspoon of the syrup from the jar.

For a solitary summer drink, mix a glass of white wine, chilled of course, with 1 jigger Beefeater gin and a strip of cucumber peel, or if you've been working in your herb garden, a sprig of borage.

FRANÇOISE DE LA RENTA

MELON ICE AND CAVIAR

Use very small cantaloupes. Cut in half, clean out seeds; scoop out meat and puree in blender. Measure 2 cups puree. Boil 1½ cups sugar and ⅓ cup water for 2 minutes; cool. Add to cantaloupe puree along with the juice of 1 lemon. Freeze in ice-cream freezer or electric sorbétière.

To serve, fill cantaloupe skins with scoops of the sherbet coated very thickly with red caviar. The caviar should be nearly one-inch thick. Serve as a first course.

Bolo

For a picnic lunch: Into a glass bowl half-filled with ice cubes, pour a bottle of Vouvray, a jigger each of brandy and kirsch, a handful of strawberries, and, just before serving, ½ cup club soda.

DEEDA BLAIR

GREEN-GRAPE SHERBET

Wash seedless grapes, remove from stalks, blend in a blender. Strain through fine sieve. For every quart of juice, add 1 cup sugar. Taste before freezing. Freeze in an ice-cream freezer or in an electric sorbétière; *keep in freezer until ready to serve. Serve either with frozen grapes or sugared grapes (dipped in egg whites and powdered sugar).*

The Hustle

Iced coffee is wonderful in the summertime; this drink is even better: Fill a tall glass a third full with ice cubes, add 1 jigger Grand Marnier orange liqueur (or Aurum orange liqueur), then fill the glass with slightly sweetened iced strong coffee. Garnish with a slice of orange or a tablespoon of whipped cream.

The Mazurka

Combine 1 jigger each Krupnik honey liqueur, Bacardi light rum, and freshly squeezed lime juice. Stir in 1 tablespoon (less or more to taste) powdered sugar. Serve in a stemmed glass ½-⅔ full of crushed ice.

Rum Punch

4 ounces 151-proof Ronrico rum, 8 ounces pineapple juice, 9 large chunks Dole canned pineapple, ¼ cup Goya cream of coconut, 9 large ice cubes: Blend first three ingredients in a blender or Cuisinart Food Processor, then add the cream of coconut and the ice cubes one by one while blending at highest speed.

We were introduced to this drink at a samba school in Rio de Janeiro. Guaranteed to make you feel quite syncopated after two or three.

Papaya Crush

4 tablespoons fresh papaya pulp, ⅓ cup Puerto Rican dark rum, ½ teaspoon powdered sugar (omit if fruit is very ripe and sweet), 3-4 ice cubes. Combine all ingredients in bowl of blender or Cuisinart Food Processor and blend till frothy. Variation: Substitute an equal amount of very ripe mango for the papaya.

The Italiano

A very suave *aperitivo* before lunch or dinner: A pony, that is, 1 ounce, each of Cinzano Italian vermouth, Cinzano French dry

(Continued on page 143)

DENISE McGREGOR

FROZEN ORANGE-CHOCOLATE CAKE

Quickly dip 28 ladyfingers into a mixture of 1 cup water, 3 tablespoons rum, 3 tablespoons sugar. Line bottom and sides of a 3-quart mold with ladyfingers. In a saucepan over low heat, melt 1 pound semisweet chocolate with a little water; add 1½ cups finely grated orange peel and 1 cup heavy cream; cool. Whip 1½ cups heavy cream until stiff; fold into chocolate mixture after it has cooled, then pour into center of mold. Freeze cake for at least 24 hours before serving. Unmold onto a platter to serve. If desired, accompany the cake with crème anglaise.

Roman Coffee

A tall glass of ice cubes, cold strong espresso coffee, 1 jigger Sambuca Romana, topped with 1 tablespoon cream and a sprinkling of cinnamon.

Tea and Sympathy

A glass of cold strong tea and ice cubes with 1 jigger or more Krupnik Polish honey liqueur, sugar to taste, and a slice of lemon.

relax over ice

The quickest way to cool off, whether from temper tantrum or sunburn, is to seize an ice-clear glass or plastic mug (right, a beauty designed by Massimo Vignelli for Heller), fill it with ice: your temperature drops immediately. Next, pour. What goes over the ice depends on you; it could be juices of your garden's fruits or vegetables, it could be a new combination from your bar or wine cellar. Experiment. Inventing a drink is easy; naming it is fun. Is apple juice and vodka called a Worm's Eye? And what's that pouring from two Tiffany decanters into our photogenic fantasy drink? Only its photographer (Irving Penn) knows for sure.

PENN



ICE-INS

Continued

YOGURT FREEZE

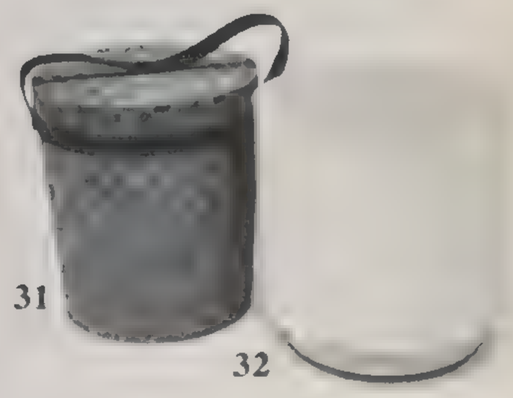
Freshest summer coolant, frozen yogurt has the fruit-juicy flavor of sherbet plus milk's nutrients, the extra tang of yogurt taste. Soft-frozen, it's sold now in cones, cups, and take-home containers at a number of shops. The Dannon variety (vanilla, strawberry, raspberry, boysenberry, lemon) is at least 98 percent fat free, all natural. If you home-freeze yogurt, stir often, eat soon—to avoid spoon-bending hardness.

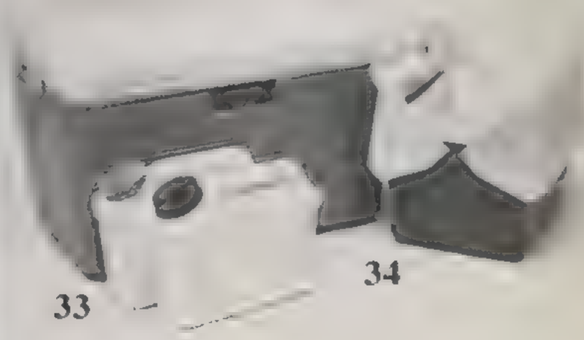


COOL KEEPERS: ICE SERVERS AND TUBS



COLD HOLDERS: ICE BUCKETS AND BOWLS











FREEZE EASERS: ICE TOOLS AND TRAPPINGS

ISHIMURO

1. Huge acrylic bowl holds bed of cubes or crushed ice. About $35. Lucidity, N.Y. **2.** Smoky acrylic ice bucket/cooler, rattan-wrapped handles. About $30. Lucidity, N.Y. **3.** Rattan-handled glass cooler. By Pilgrim Glass. $13.50. Saks Fifth Avenue. **4.** Crystal wine cooler, big enough for punch or flowers. About $61. Tiffany. **5.** Icer, frosted dish set into clear crushed-ice bowl. Kosta Boda U.S.A. About $53. **6.** Crystal pail, chrome handle, holds ice for drinks for two. Kosta Boda U.S.A. About $42. **7.** Bailey/Huebner's simple glass cylinder for wine on ice. $12. Henri Bendel. **8.** Crystal wine cooler, knob handles. $25. Hammacher Schlemmer, N.Y. **9.** Oval glass vase could double as cooler for two splits of champagne. Kosta Boda U.S.A. About $35. **10.** Oval sterling-silver wine cooler. About $1050. Tiffany. **11.** Crystal-and-silver vodka-bottle icer comes with set of matching silver-bound glasses. $325. Hammacher Schlemmer, N.Y. **12.** White plastic "Asti" ice bucket. By Heller. About $12. Design Research, N.Y. **13.** White plastic ice barrel, by Alfred Fein. N.Y. About $15. **14.** Alfred Fein's clear acrylic cube, separate liner, "ice-cube" handle. $35. Bergdorf Goodman. **15.** Clear plastic globe bucket, chromed plastic handle. By Guzzini of Italy. $17.50. Bonwit Teller. **16.** Pozzi's white plastic bucket; distributed by Ceramar. $45. Carole Stupell, N.Y. **17.** Glass ice bucket, cork lid, handle of rattan. By Pilgrim Glass. $12. Saks Fifth Avenue. **18.** Clear acrylic cube bucket with handle. About $30. Lucidity, N.Y. **19.** Plastic server with base for ice, two compartments for food, dome cover. By Thermalene Products. Distributed by H.J. Stotter, N.Y. About $11. **20.** Round three-piece server is also an ice bucket. By Thermalene Products. Distributed by H.J. Stotter, N.Y. About $24. **21.** Rival Ice-O-Matic electric ice crusher. About $20. Hammacher Schlemmer, N.Y. **22.** Ronson Self-Feeding Motorized Ice Crusher, white plastic. About $30. Hammacher Schlemmer, N.Y. **23.** Irvinware hand-power ice crusher. About $2.20. Abraham & Straus. **24.** "Tap-icer" ice cracker. About $2. Bloomingdale's. **25.** Sturdy ice pick, no-roll handle; metal top crushes ice. 98¢. W.G. Lemmon, N.Y. **26.** Ice chopper/chipper with natural wood handle. $1.10. The Pottery Barn, N.Y. **27, 28.** Scoops for cubes, crushed ice. About $5 and about 75¢. The Bridge Kitchenware, N.Y. **29.** Ice-cube splitter separates frozen-together cubes. About $5. Ham-

(Continued on page 164)



white vermouth, Campari, and Italian bitters in an old-fashioned glass. Add ice cubes and a twist of lemon peel and stir.

Another charming before-lunch aperitif is equal amounts of Campari and freshly squeezed orange juice with a drop of Grand Marnier, on the rocks.

Pink Pearl

Created by one of the most famous barmen in Italy, Giuseppe Borgna (who won the prize for the best cocktail in Italy with The Black Pearl in 1975): 2 jiggers (3 ounces) lemon juice, 1 jigger Liquore Galliano, 1 teaspoon grenadine. Shake all the ingredients with ice, strain into champagne glass, decorate with a slice of orange. Variation: substitute grapefruit juice for lemon juice.

Borgna's Special

Put some ice cubes in a tall glass, add 1 jigger Liquore Galliano and 1 jigger Campari, then fill glass with bitter-lemon soda. Decorate with one slice of orange, one slice of lemon.

The Champagne Cheat

Lightest drink of all: Use a modest champagne such as Marcel or Ledoyen brands. In a stemmed wineglass, combine equal amounts of chilled champagne and chilled club soda. Add a dash or two of orange bitters.

The Jota

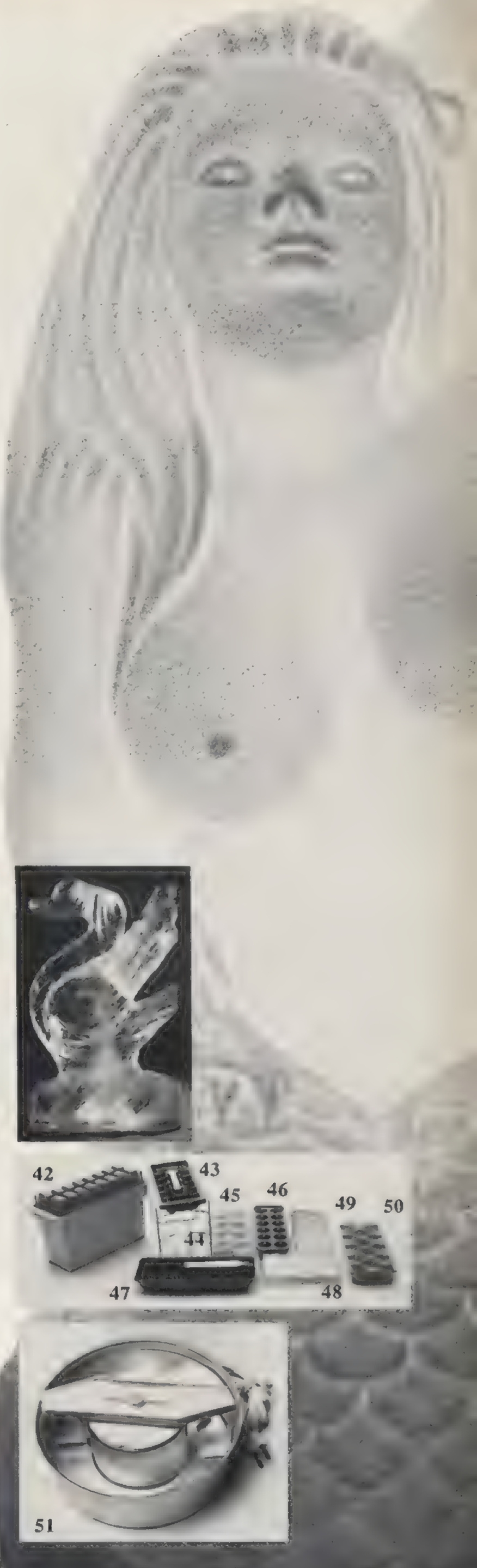
For a long drink: Put 1 jigger Harveys Bristol Cream sherry in a tall glass, add 4 ice cubes, and fill the glass with freshly squeezed orange juice.

For a short drink: Combine equal amounts of chilled freshly squeezed orange juice and chilled sherry in a sour glass.

(Continued on page 154)

CHILLER DRINKS

Continued



NAN KEMPNER TOMATO SORBET

Mix together 3 cups tomato juice (either canned or made fresh in blender), 2 tablespoons lemon juice, 1 tablespoon sugar, 1 tablespoon Worcestershire sauce, salt and pepper to taste, and 2 tablespoons gelatin dissolved in cold water. Freeze in a sorbétière *or an ice-cream freezer. Serve scoops of the* sorbet *on top of jellied madrilene in double bowls with cracked ice in between. You could use two crystal bowls or Japanese lacquer bowls, preferably the orange ones. Serve as a first course.*

More recipes for glacial foods start on page 54.

ice for eyeing

Ice sculpture is the only table decoration that cools the room while it lights the eye. The swan (right, above) was carved by New York City ice artist Rudy Schnell (who charged $75 plus delivery costs). If your Yellow Pages don't yield the name of an ice carver (try firms that sell ice cubes) and your freezer is large enough, you might try using a mold like our eighteen-inch mermaid (far right, above), from H. Friedman & Sons, 16 Cooper Square, New York 10003. Of thin plastic, the mold costs about $20, is usable just once.

GREAT



PENN

American women have the best hair in the world

WHY?

First, because we care *about* it and *for* it. Hair stands for the essential ingredient in American beauty—health.

Second, because we have access to the knowledge and expertise of some of the finest hair people in the world—cutters, colorists, stylists, treatment experts—committed to education as well as care.

Today, more than ever, when the cut *is* the style and the condition *is* the look, we have much to learn from these professionals.

Recently, we asked a group of the best to share their knowledge with us. Here and on the following pages are some of their (sometimes contradictory) recommendations.



Our panel experts: *From left to right, bottom row: Daniel Galvin, color director at House of Leonard; Don Lee, hair and scalp specialist, Don Lee Studios; Constance Hartnett, color director, Louis Guy D; Leslie Blanchard, haircolor expert, Private World of Leslie Blanchard. Top row: Ron Lee, hair and scalp specialist, Don Lee Studios; Leland Hirsch, director of coloring, Nubest and Co.; Robert L. Renn, Pierre Michel; Rose Reti, scalp and color specialist, Rose Reti; Travis Johnson, style director, Neiman-Marcus Beauty Salons; Marie-Louise Rosetti, colorist, Cinandre; Rita M. Prendeville, hair and scalp specialist, Kenneth; Elvia Suter, hair treatments, Elizabeth Arden.*

TOSCANI

Q: WHAT IS THE BEST WAY TO WASH HAIR?

LEE: Rub the shampoo into the scalp, not rubbing hard, but massaging . . . work the scalp, make the scalp move.

RETI: We instruct our clients to hold their fingers up in a little arch so they don't massage too hard, just enough to help the circulation.

JOHNSON: Using the balls of the fingers, always, never the nails—that's most important.

Q: IS IT ALL RIGHT TO SHAMPOO EVERY DAY?

GALVIN: It's fine to shampoo every day if you have a very low-detergent shampoo. If the shampoo is too strong, you can really dry out the hair.

PRENDEVILLE: Washing hair stimulates it and helps hold in the new growth—especially for oily hair, which is the most dangerous hair of all. Dry hair you can hold onto, oily is hard to. As the scalp gets more oily, the new hairs loosen—that's why it's so important to wash oily hair frequently.

LEE: The main thing is that the bacteria on our skin thrive in an oily secretion. So long as you leave the oiliness there, you'll have twice as many bacteria, and it's these bacteria that cause little inflammations in the hair follicle that make the hair fall out.

JOHNSON: If you have dry hair, you shouldn't wash it as frequently as oily.

LEE: In many cases, if you don't wash it frequently enough, the pores will get clogged and the oil won't get into the hair—that way you aggravate the dryness.

RETI: I don't believe in shampooing every day because it stimulates the glands—they create more oil.

LEE: That's a fallacy. No more oil is going to come into the skin from frequent washing because the blood only carries so much fatty substance into those glands. You can't bring out more oil than is there and available.

Q: SHOULD BLEACHED HAIR BE SHAMPOOED DAILY?

HARTNETT: No, because when a toner has been used on the hair, the shampoo will strip the color . . . even 'specially-designed shampoos strip the color somewhat. But highlighting or one-step-process color can easily take frequent shampooing.

LEE: The most important thing is to use a gentle shampoo—we stay away from all detergents.

SUTER: We blend a little of one shampoo with another, depending on the hair—it's like a special formulation.

PRENDEVILLE: I always dilute my shampoo –I use one part to two parts water then mix it in the blender to make about two cups of foam. In shampooing I just use the foam, never the juice unless the hair is very soiled, so that I'm putting no weight on the hair. The less you put in the hair, the better, so I rinse and rinse before I ever put the foam on—this helps to distribute it without handling the hair too much. Then I use the technique of massaging the scalp—with very little caressing to the hair itself. At the end, after the final rinsing, I gently hug the hair with the towel, and I lift it and exercise it to its full blossom, using a lifting motion while it (Continued on next page)

HAIRSHINE What protects the wet head at left? It's the shampoo-in conditioning of brand new Charlie Extra Extra-Shine Conditioning Shampoo. Available in three formulas—oily, normal, or tinted hair—it has the clean fresh fragrance of Charlie, a balanced pH, plus a special patent-pending conditioner that adds super luster to your hair in *one* shampooing! Makeup by Way Bandy; hair by Brie of Xavier. Another beautifier: Charlie Extra Extra-Shine Lipgloss in Burnt Orange.

EYESAVERS There's more than fashion in the handsome glasses at left—they're equipped with Sunsensor Lenses, made for extra protection from sun's rays. Glasses by Diane Von Fürstenberg for Optique du Monde. Stores, next to last page.

HAIR: HOW TO GET IT

GREAT HAIR: HOW TO GET IT

(Continued) dries. When I'm finished, it's unbelievable . . . the hair is almost twice the amount that we started with—we've brought out everything that's possible in that hair.

BLANCHARD: The more product you can remove from the hair, the better—a trace of any product left in the hair is the worst thing that can be done to it.

JOHNSON: Not over-cleansing the hair and not taking the body weight out is so important! Because everything we do today as stylists is to put body into hair.

LEE: That's why it's vital to stress that a shampoo has got to be gentle, because for a long time they were putting so-called wetting agents into shampoos. These give the cleansing property of the shampoo extra penetration, so it will soak right into the hair shaft itself. It cleanses all the body out of the hair so that it leaves a silklike, limp quality. Hair should just be cleaned on the surface, not deep down.

JOHNSON: Sometimes people use products that work in one way and yet are bad for them in other ways. For example, they know that the tangles come out of their child's hair if they use a shampoo with a lot of oil in it. It combs through more easily, but they're defeating their purpose because it's detrimental to the hair. Many times when hair is tangling it's because it is damaged. People should become more aware of the condition of their hair—if someone has a problem, she should go to a professional person to have it analyzed, to get the correct advice on how to handle it—75 percent of the time, she's probably doing the wrong thing.

Q: ASSUMING THAT YOU HAVE RELATIVELY NORMAL HAIR, HOW OFTEN SHOULD YOU HAVE A TREATMENT?

PRENDEVILLE: I recommend that my clients come when the seasons of the year change. If they come in October, May, and February, I can carry the hair for the intervening three months.

GALVIN: I always insist on my clients having a treatment right after color.

LEE: It's also good to have a few treatments before coloring because then the color will take that much better.

BLANCHARD: Color is really exciting only if it's on healthy hair.

RENN: I've found that, in the last year especially, a lot of people are coming back for more treatments. They'll come back to try some new products, get a massage treatment—it's a much more healthy attitude toward beauty service, not just something you've got to do because you've got dark roots!

Q: WHEN IS NATURAL COLOR THE WRONG COLOR?

BLANCHARD: When it's drab, or it doesn't suit the person.

HARTNETT: Usually we find a lot of ash-brown hair needs help—it has no highlights, no life.

HIRSCH: It can be wrong when it doesn't suit the complexion—for example, an olive complexion with red hair.

JOHNSON: Also, hair tends to get washed out—with age, with exposure to the sun.

PRENDEVILLE: Plus the fact that if hair is fine and you add color, it swells the hair . . . moving it from, say, the sixth category of fine hair to the third. This is wonderful for people whose hair has no movement, no elasticity. I always recommend color to someone with that category of fine hair.

Q: DOES THIS APPLY TO RINSES?

BLANCHARD: Staining rinses are the least helpful for increasing body because they coat the hair. They leave the hair less vibrant and less lustrous. The stain builds up—it's like putting makeup on and never removing it. In my salon I don't allow rinses at all.

RENN: I think the most important thing is not to have one-color hair. Shading and all the other things we are doing now are very important, because you have natural hair in-between each strand of light or warm.

RETI: Real hair has never been one color—only the horse's tail!

BLANCHARD: Today, with hair worn in a shape rather than in a style, color is vital. Particularly with people doing their own hair a great deal. They can't get the versatility and variation that a stylist can, even if they blow it dry. Color, along with the proper cut, actually gives the hair shape. A color can emphasize the shape and make it more attractive—give the maximum result without the maximum upkeep.

GALVIN: Color to me is movement that's alive and natural. I never make anyone darker. Often a client who is grey will come in and say she must go back to her natural color. This is the worst thing she can do; because once she starts going grey, she begins to lose the pigmentation of her skin, and that natural color is no longer suitable.

JOHNSON: Henna must never be used on grey hair—it turns orange, almost a pink-orange sometimes. Frankly, I have never done a color with henna that I didn't feel I could have done better or equally as well with color. Look, we used to dye clothes with the bark of trees, but we've found better things since then. All we did with henna was to revert back to an old thing because it was a fad. That's all it boils down to. It became a fad and most people did a little of it because they didn't want to be out.

RENN: Also, with grey hair, even though someone wants to eliminate it, she's been used to seeing the light—even though she didn't like the light because it was grey—but once you darken it, that eliminates the light and you're right back where you started.

JOHNSON: Something we do a lot with grey hair is to leave out a small portion of the hairline, then tint behind and underneath. By leaving the natural part around her face she doesn't get an immediate grow-out.

BLANCHARD: Not everyone can utilize their own natural grey. It depends on skin tone and taste. It's very rare today that a woman hasn't started coloring her hair by thirty-five. I think haircoloring is more important than ever because now people are beginning to realize that hair can have believable color—not natural, but believable. Natural is a word that can frighten some people because it doesn't look as though anything has been done. They want hair that looks exciting . . . it should also be believable.

Q: CAN COLORING THE HAIR BE HARMFUL?

BLANCHARD: Usually not, very often it can help it. I rarely see people who color their hair who have bad scalp problems, compared to people who don't do it at all.

LEE: That's because of the ammonia that's in many of the haircoloring products. There's a mild antiseptic that tends to keep the surface of the scalp cleaner. Also, coloring substances do not enter the pores, so they don't affect the growth process. The kind of harm you *do* see, though, is bad streaking. There are a lot of operators that are careless about putting streaks in. We find little broken ends all along the front where they hit those streaks with the strongest color.

GALVIN: Some people go wrong using home products—they're good if used in moderation. When it comes to coloring hair, if it's just one shade lighter or one shade darker, fine. For anything more than that, I think it's vital to go to a professional.

RENN: I find that people do things without following the instructions.

RETI: We do a lot of corrections for that. The client reads "Ash Blonde" on the package, but she's a dark brunette. She puts it on the hair and expects to be ash blonde. Instead, she gets orange or yellow. They simply don't read the instructions.

JOHNSON: I think if you're going to do something that changes your haircolor that much, you should definitely see a professional hair person—at least get a consultation. Even though we may not do the color, at least you get some professional advice and it's not going to cost you anything.

BLANCHARD: We have a policy that no one has a treatment unless they have a consultation with me first—and there's no charge.

RENN: If somebody comes in and asks for something specific, it's usually wrong. If she comes in and asks, "What do you think?" and we work it out together, we're creating something that's better. It all boils down to helping people and not trying to push a gimmick or a technique. What works for one head of hair or for one personality isn't necessarily going to work on another. You can't expect just to open a bottle and have it change your personality.

BLANCHARD: People don't really see themselves honestly . . . trying to stay exactly the same, for example, may not be right. You don't dress the same—or buy clothes that you know

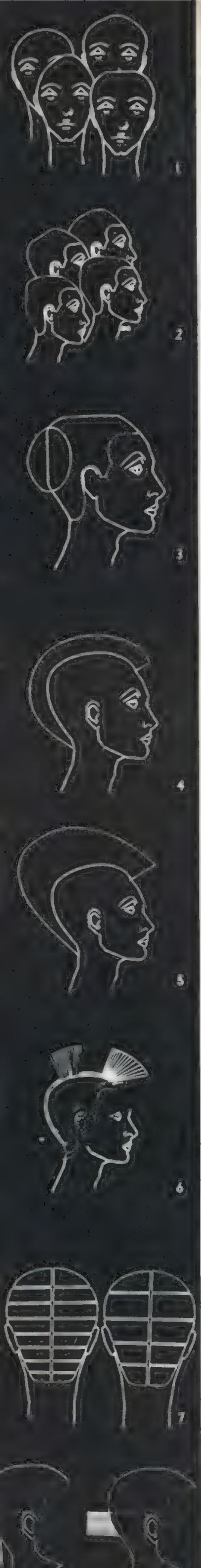
(Continued on page 152)

DO

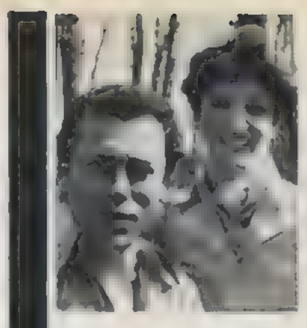
SUTER: Always dilute your shampoo with water and pour it into your hands, never directly onto hair. LEE: Remember that washing your hair means washing your scalp as well. If you concentrate on the scalp rather than the hair, you'll conserve more natural oils and will avoid stripping hair. BLANCHARD: Always have a patch test before having color—unless you're getting highlights. Since highlighting doesn't touch the scalp, a test is not necessary. HIRSCH: Use a very soft natural-bristle brush on hair.

DON'T

RETI: Never try to put lemon-juice highlights in your or your children's hair. The acid is too destructive—almost as damaging as chlorine. LEE: Stay away from greasy dressings or heavy pomades. They are especially bad for the scalp, clogging the pores and encouraging the growth of bacteria. JOHNSON: Curling irons are bad for colored and processed hair. If you must use one, be sure it's Teflon coated and set on very low heat. JOHNSON: Never let someone put highlights where the sun couldn't reach—it always looks unnatural.



(1) *Women are very aware of face shapes, but rarely of their head shape (skull). This is very important, that's where the hair grows from, not the face. To have easy-care hair one must be aware of head shape and what can support the hairstyle.* **(2 & 3)** *The profile is also important, because many people are good at doing the front of the hair, but never look at the back, which is what most people see. The major problem is, with most people, a flat head at the back.* **(4)** *Many people worry about what comes around their face —"is it going to be to my cheek" . . . "to my shoulder" . . . "to my eyebrows"— rather than saying to themselves, "I need more length on the crown because I've got a flat head at the back." The hairdresser should spend just as much time on selecting his lengths over the crown, perhaps even more so than all the way around the face.* (*Illustrations* **4, 5,** *and* **6** *show recommended hair lengths to achieve correct overall shape.)* **(7)** *Many people will say, "I like my hair soft around my face," or "I like it heavy at the back," or "nice and chunky around my cheeks." The way to do that is purely and simply by the quantity of hair that is cut at any given time. If you want soft and fluffy results, your cutter should take many partings, left. If you want it chunky at the back he should take fewer partings, right.* **(8)** *Lifting or lowering the hair will also produce different effects. If your hair is lifted away from the head, right, the line will be soft. If it is cut close to the head, left, it will be heavy. A soft look comes about because the ends of the hair are slightly different lengths. We've seen some wonderful, technical, methodical, clean-working hair-dressers that still produce rotten haircuts. Mainly because they're into doing a certain haircut. For example, today lots of hairdressers want to cut wedges, so everybody that comes in gets a wedge. But it's just like buying a hat, a cut must suit you. There are some basic rules . . .* **(9)** *If a woman has big ears she should have them covered.* **(10)** *Short bangs suit very few people.* **(11)** *Because we're now seeing more tailored, instead of shaggy, necklines, hairdressers want to make a clean crisp haircut . . . even to the point of shaving away hairlines, removing the natural growth, shaving or scissoring it away, so that the customer wakes up the next morning with a 5 o'clock shadow. Many of these hairdressers do just basically bad-taste things that are offensive to the client.* **(12)** *There are many things about growth direction that clients have read about. They say, "I have a widow's peak here," or "My crown goes around and around," or "I always have cowlicks" . . . these are increased when hair length is removed because length is weight, and weight will control growth in those directions. There are always exceptions to the rule, but we say if you have awkward growth directions, then leave length. If you have awkward growth directions, then be aware of them when you remove weight.* **(13)** *When hair is being cut, each piece must be between the cutter's fingers. We use fingers as the angle at which to cut, because if you hold it down, it's much more precise, you've always got a template.* **(14)** *Once the design line around the center and the design line around the face are done, your cut is really decided and determined. All that happens next is that parts of what has already been cut are used to guide the rest of the cut. And it works, it falls into an easy pattern— that's why we never cut without a guideline. If you see a hairdresser who is just snipping hair off, and not taking part of what he already has cut, not using it as a reference, just plucking it out and just taking it off as he feels, watch out!* **(15)** *Few piano players can play a piano by ear. They are very gifted. Most musicians need sheet music, notes, chords, etc.; it's the same with haircutting . . . you must know the rules, and know what hair does, textures, growth direction, and partings, where your guidelines are. Always watch your hairdresser to make sure that he is working cleanly and accurately. The easiest way to see that is that his partings are clean. The hair that's not being worked on should be neatly parted and clipped out of the way. Clean partings and accuracy are key words. It is all those ends that will ultimately create the look, not someone faking by blow drying—if he cut a bit too short, he can stretch it with a straight brush; and if it's a bit too long, he can curl it. But next day, you're stuck with uneven lengths!* **(16)** *In preparing hair for the scissors, it should always be pulled out from the head cleanly with the fine end of the comb, because all the hairs from the head are being pulled out, not just one or two, which a coarse end of the comb will do. Hair should be positioned directly out from the scalp, and not bunched together. If a 4" or 2" section to the center is bunched and cut off square, when it hangs down it's going to be curved or uneven.*



They've got a brand new way to train hairdressers

The young couple above, John and Suzanne Chadwick, have been teaching the science of hair cutting for more than a decade. This year, they are undertaking a new kind of instruction —working with a specially trained staff of expert hairdressers, they are carrying the message of modern hair-care and cutting techniques to the more than one thousand Seligman & Latz Salons across America. One part of their teaching regime interested us particularly . . . the illustrations you see at left. They are part of a series of pictures, words, and demonstrations the Chadwicks have developed to communicate with their fellow professionals. But what is fascinating—and valuable —for the non-professional is the behind-the-scenes glimpse it gives us into the science of hair cutting. Armed with this knowledge, it will be much easier for us to realize when someone is cutting our hair incorrectly, or styling it for someone else's face rather than our own. "We've built up a team of about eighty people who know how to translate our concepts to salons in the field," explains John. "These people have been selected because they are already successful hairdressers in their own cities—they're able to communicate, they're relaxed. They become the instructor team. With visuals such as the ones at left—we have more than a dozen reels that illustrate important points of cutting, perming, drying techniques, etc.—combined with live cutting—members of the team will travel to any S & L salon requesting them. This month we're opening up a development center in New York that will offer a week of in-depth training. Of course, this is for already well-trained hairdressers, so it's really like a post-graduate course. What we are trying to do is put tools in the hands of the hairdresser, so he or she will be free to create the right look for each person—*the one thing we want to avoid is gimmicks or fads.*"



CUTTING PATTERN

These two illustrations show the design of Suzanne Chadwick's cut, above. In them you can see a combination of two methods discussed at left. First, the top section is cut in one chunk for a thick, heavy line (see #17), while the lower part is cut along many horizontal partings (#18).

◀ The Chadwicks have devised a series of illustrated lessons to help their staff educate hairdressers on proper techniques. Here, they discuss some key theories . . .

JUNE

FINDS

...this year's answers to the things you write us for every summer (including this year's answer to white chalk jewelry). This year they're better—and prettier—than ever....



The bathing suit you don't already own, *right*—the strapless maillot — slicked - on stretch white with yellow racing stripes, a matching terry robe to get out of the water/ out of the sun. Calvin Klein.

Our favorite summer-accessory color: yellow gold—it goes with everything, day or night—and looks terrific in the sun! For wrists; piles of bangles to wear as a cuff; cuffs that clasp the wrist.



The treasure — four-strand bracelets of twisted, faceted gold. From Uno-A-Erre.



No-jangle bangles—lightweight coils of "gold" wire. By Jennifer Smith.



Smashing at night—hoops of carved crystal, brass. From Ophelie.



Pretty with natural colors—Cadoro's nuggety gold beads on beige or taupe silken cords.



Clean and classic — two widths of satin-brass cuffs. Both, from Van Allen by Dan Pollock.



The sculptured cuff —"folded" brass. Susan Sung for Sculpture To Wear.



Twisted coils of flat, shimmering disks (brass machine fittings, really). By Daphné de La Grandière.



This summer's bathing-suit-to-collect . . . the skin-thin maillot—unlined, ultra-light—in bright, pretty colors. *Above*, 3 versions of Anne Klein's super-swimming halter maillot for Penfold (which comes in 8 other colors for serious collectors).



Halter maillots to wrap yourself into, *left*—nothing makes a prettier thing of a pretty waist—in great colors: these, plus butter-yellow, chocolate, silver, coral, black, and white. Under the Banyan Tree Waterwear.



Sport glasses—best for sun-sea-ski conditions: intense light, reflected glare, slippery footing. *Top*, double-gradient lenses cut reflection from above *and* below. Ray-Ban by Bausch & Lomb. *Center*, plastic frames with retractable ear wires to hook on when the going gets rough. St. Larel by Ben-Hur. *Bottom*, Polarized lenses—for cutting reflected light—plus a shady-visor. Bob Lee for Hunting World.

Neck gold. *Below*, wonderful proportion for tunic-dressing—Susan Sung's thin brass pendant for Sculpture To Wear.





Above, instead of a scarf: a folded gold "neckerchief" to thread with a silken cord, chains. Ed Samuels for Barbara McGrath.

ISHIMURO



This summer's pyjama . . . nothing but matching pieces of thin, cool cotton, *left* . . . and a wonderful shot of color at a wonderful price! $24 for the red shirt, $18 for the drawstring pants. Cilantro.

All-purpose sunglasses—five simple, good-looking shapes, *right*, that meet the optical definition of sunglasses—they screen out at least 70% of incoming light. Top to bottom: Yves Saint Laurent Eyewear (his first sunglasses collection); Renauld International; Christian Dior by Optyl; Lanvin; Lozza's Zilo "rimless" rim from Trans-World Eyewear.





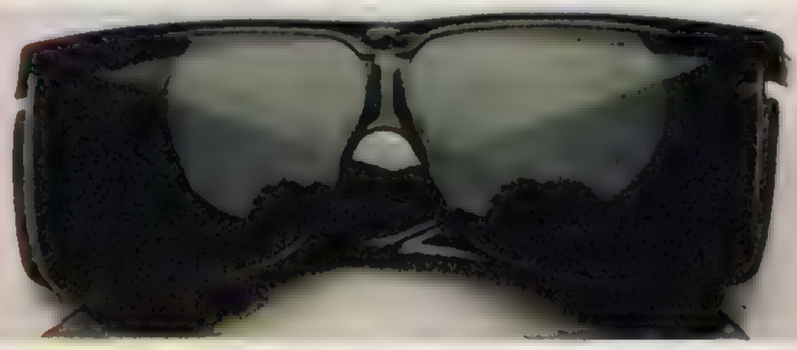
Sunglasses Factsheet

● Best-looking frames: light, neat, thinnish—they won't overpower your face. ● Best lens colors (best protection, least color distortion): grey, sage green, brown. ● The brighter the light, the darker the lens. ● Sunlight contains ultraviolet (sunburn) and infrared (heat) rays, both potentially hazardous to eyes; most plastic lenses filter only ultraviolet (glass filters both). ● Distortions (common in inexpensive sunglasses) won't harm eyesight, may cause discomfort—headaches, fatigue, nausea. Quick check: reflect a fluorescent-light fixture on inside of lenses, move glasses slightly. If reflection wiggles, lens is faulty. ● Eyes normally use 25% of all your physical energy!

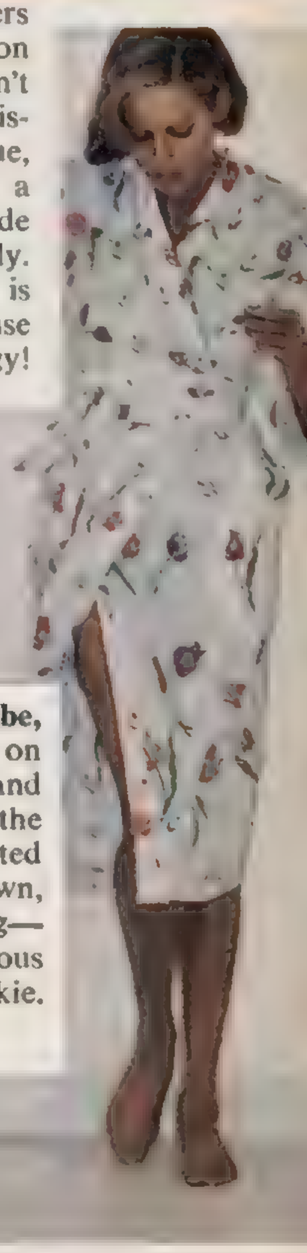
Super - goggles, *above:* ski goggles (for wind-, snow-, *and* sun-protection) with no-fog switchable lenses—yellow for cloudy/late-day light; dark (not shown) for bright light. Bausch & Lomb.



High contrast, *above*—Kalichrome yellow lenses (Ray-Ban by Bausch & Lomb), designed to sharpen details and increase contrasts on overcast/foggy/hazy days—super useful for hunting, fishing, flying.



The most protection, *above:* NoIR ("No InfraRed") wraparound sunglasses—developed for watching atomic explosions, protecting astronauts on space walks—are lightweight (the only plastic lenses that block infrared), ultra-protective in any situation, unbeatable for driving as they cut side-glare, too, without blocking vision. We'd keep an extra pair in the car. From Recreational Innovations.



The summer robe, *right* . . . to slip on in the morning and breeze around the house: tulip-printed white cotton lawn, edged in tatting—thin and delicious as a fresh hankie. Tania Vartan.



All-in-one glasses, *above:* If you need sunglasses and you need prescription glasses, the only pair you'll need—prescription Sunsensors—the lenses darken when exposed to ultraviolet light. From Aitchison Opticians.

"Fashion" glasses—i.e., not for strong sunlight—come in wonderful colors, *right*, work as instant eye-makeup, reduce normal city glare, and are ideal for protecting eyes (and contact lenses) from wind, dirt, grime. Check a mirror—if you can see your eyes quite clearly, you're in fashion glasses. . . . Top to bottom: Jack Bedusa & George Adin of Revue Optics; Pierre Cardin Eyewear Designs; Jack Bedusa & George Adin of Revue Optics; Oscar de la Renta for American Optical; Sil-Ray Joy Optical.



Charming touches — Dionne Cole's hammered "gold" pendants, *above*—to slide on chains, cording, barrettes, thin belts.

For Rx-wearers: Best-size frames for prescription sunglasses: not too big so they won't distort lenses. *Top*, rounded squares from Givenchy I for Universal Optical Co.; *bottom*, classic grey frames from Artoptic.

▼ FASHION DETAILS AND STORES, NEXT TO LAST PAGE

Vogue

THE PASSIONATE TRAVELER

World-wise American woman in Russia— ravished at every turn by splendor

DIANA VREELAND



Diana Vreeland, the amazing woman who creates hit shows of fashions for the Costume Institute of New York's Metropolitan Museum of Art, was herself amazed when she visited Russia—overcome by this exotic country and by its glories, especially the historic costumes she found in Moscow and Leningrad museums. Left and below: Diana in the USSR.

USSR: THE SHOCK OF LUXURY

My trip to Russia was a revelation—I can only say that it was a trip of total delight! I had absolutely no idea of what was ahead of me. When I got my visa in New York, I naïvely asked what my address would be in Moscow. "Oh, we have no idea." I said that I had a family and a business and I always leave an address. And they said I'd find out when I arrived in Moscow.

So we arrive in Moscow and are booked into the National Hotel, which faces Red Square. The National is very *Grand Hotel:* big, full of people, bustling lobby. Our rooms were wonderful—very large from our point of view. At one end was a small curtain and behind that are two large double beds. The rest of the room is a sitting room/dressing room. On each floor there's a woman concierge who sits at the top of the stairs. The first thing I asked her was could I have breakfast in my room? Now, I'm sure many people go to Russia and don't dream of asking such a thing. Why don't they? I don't know—but I did. And, of course, that was easily arranged. And when you say eight, it doesn't come at 8:30. It comes at eight—no monkey business.



What is Russia? Russia is a land of splendor! It has a high, enormous sky—it has beautiful houses—it is immaculately clean. The streets of Moscow are wide and the traffic moves like a breeze. People say, "Why, of course, there are so few cars." It's *jammed* with cars—but there are no people! The people are all walking underground. And the underground is full of sunshine—so immaculate that you never have the feeling that you're in a tunnel. And everybody's walking so fast, so directly. They are terribly strong people—if you want one word that describes the Russian people, it's *strength.* They can take their winters, they can take their history—and they have survived totally and they're terribly proud of their own land.

My great reason for going to Russia was to see the extraordinary collections of clothes both in the Kremlin and in the Hermitage in Leningrad. The Russians are probably the best conservers of treasures in the world—and they have perhaps the largest collections of everything. Whether it's jewels, crowns, coins, decorations, clothes—everything is so beautifully kept.

At the Kremlin I saw the coronation dress of Catherine the Great (reign, 1762-96) and the coronation dress of Empress Elizabeth (reign, 1741-62). The silver lace train of Elizabeth's dress starts at the shoulder and is incredibly long—I don't know its length. I lost my sense of proportion in Russia. Then I saw a pair of boots which came exactly to my hip! They were Peter the Great's—he was seven feet tall. Now that's a bit of all right, isn't it!

In the room where the ecclesiastical garments are, I must have seen six hundred pearl crowns. I have never seen so many pearls in my entire life. They used pearls the way Americans use salt on everything. Incredible: the acid green of emeralds, and rubies, and gold embroidery. And then these big pearls hanging like pears on huge robes. You see hundreds of these robes.

I adored Moscow because it's all the Russias—it's the heart of the fifteen USSR countries. In the streets you see every coloring and every proportion of skull and bones. You see the flat, wide, long heads of the so-called Russian bourgeoisie and peasant. You see the dark-purple, shadowed, black-skinned men from the Caspian Sea in the South. But Leningrad is another story. It is at the top of Europe—it's almost at the top of the world—and the people are blond, and they've got very flat faces.



We took the overnight train from Moscow to Leningrad—which is sort of going back in history a bit for a traveler. We left Moscow at midnight. There was a slight rain, it was rather mysterious and foggy. Of course I became Anna Karenina in an instant!

It was quite a thing to arrive in Leningrad. The skyline along the rivers is so beautiful, and every terrace joins another terrace. There's not anything in this city that isn't an architectural gem, and it's always balanced across the square or it's balanced three blocks up. This goes on mile after mile. You cannot put Leningrad into words. We stayed at the Hotel Europa—which is pure Art Deco . . . huge with many staircases—so many staircases I never knew where the hell I was going.

My first day in Leningrad I called on the director of the Hermitage. His name is Petrovsky, and he has the most beautiful office I have ever seen in my life—filled with the most beautiful furniture, the most magnificent tapestries. On our way to see the clothes, we passed the most enormous jardiniere of green malachite—about ten feet tall. So Mr. Petrovsky very amusingly said: "for cigarettes!" That was his English.

By this time, my infatuation with Peter the Great was so great that when I hit his dressing gowns in the Hermitage, I almost lost my mind! They were so glorious—Oriental in cut and made of wonderful very, very thin quilted silks and brocades.

I also found one of Catherine's regimental costumes. Her costumes always matched the regiment. She would ride in front of the regiment in a carriage or on her horse. What color! Servants' liveries were changed three times a day from pale blue and silver to bright yellow and gold to forest green and gold. Then the Cossack regiments—scarlet with fur hats, belts, boots. On a good night, they'd jump through a Rembrandt—to hell with it!—on horseback. They went all the way—they really lived it up. They had a big, wild, free streak in them.



You see it in the art galleries. I've been through the galleries of Spain, England, France; and you look at the paintings of the nobility painted by great artists and there's a sameness about the people. You feel that they lived in the same climate, ate the same food, lived the same life, ran with

(Continued on page 152)

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

MAX FILTER 120's

Make friends with Max.

Max. The maximum 120mm cigarette.

Great tobaccos. Terrific taste.
Same price as 100's.

And that long, lean, all-white dynamite look.

"What do you say to a long, lean, terrific-tasting cigarette?"

"Hello Max."





Regular: 17 mg. "tar," 1.3 mg. nicotine;
Menthol: 18 mg. "tar," 1.3 mg. nicotine av. per cigarette by FTC Method.

© Lorillard 1976

GREAT HAIR

(Continued from page 146)

are out of fashion, but you can—and sometimes do—wear hair that's out of fashion.

RENN: The American woman is tired of being a "blonde," "brunette," or a "redhead." I don't think people want to be spoken of in those terms. Today it's softer blends of each color, working for each person's complexion.

Q: WHAT'S THE BEST THING TO PROTECT HAIR FROM THE SUN?

GALVIN: The only thing I find that works is a straw hat.

HIRSCH: It's very important not to wash your hair when you first go into the sun. Keep the fatty acids around the head–they'll act as a good protective agent.

BLANCHARD: But don't forget to wash your hair after you've been in the sun—perspiration can be even worse than sun.

LEE: Because of the bacteria involved with perspiration and the substances that come out of the skin.

GALVIN: The two worst things for hair are a combination of sun and salt water or sun and chlorinated water.

LEE: Salt water isn't bad as far as the health of the hair, but when you combine it with sun it will affect the color. Salt is good for absorbing moisture—in other words, it will hold moisture in the hair rather than drying it out.

PRENDEVILLE: When people come back after the summer, instead of feeling their hair is falling apart, they often say how much healthier it is. Summer doesn't necessarily have to dry out the hair. Sometimes a little sunshine and oxygen may lighten it slightly, but they won't really harm it. It depends on the hair and how long you stay out—it's not good to overdo.

LEE: I just came back from three weeks in Martinique—in the sun and water every day—and my hair always stays great down there. There's just the normal amount of humidity in the air and the salt that you pick up in your hair from swimming. But salt absorbs moisture out of the air, so in that sense it's not really drying. It changes the color and feel, but nevertheless, it gives body.

JOHNSON: Whereas chlorine can really destroy hair. It should be rinsed out the moment you get out of the pool . . . otherwise it's very bad for your hair. Particularly for blondes: they get a greenish cast.

RENN: Basically, the summer is good for most people's looks. Even though you might stay out of the sun, just being outside will give the skin more of a glow . . . you can wear no makeup or very little. I would go *with* the problems and make them an asset, rather than constantly fighting them. I think naturally your hair changes several times a year and you have to change a little bit with it.

HIRSCH: I agree. After hair is oxidized in the sun, I do the roots, the new growth, to match the oxidized color in the ends. And not drastically changing the ends, because I usually like the color they've faded to. I just try to match the roots to the rest of the hair. ▽



RUSSIA

(Continued from page 150)

the same hounds, danced in the same salons. But not in Russia. In the paintings I saw at the Tretyakov Gallery in Moscow, for instance, everybody looks different. Everybody obviously had a world all his own. The women have such dash—there's an Orientalia about them—there's a total possession. It's a delight to go from portrait to portrait of these people—their beautiful animals, their wonderful horses—extraordinary. They were always smashing—there is always that dash of red somewhere.

I guess my biggest surprise in Russia was that I was so happy. Things like my breakfast china enchanted me: it was so pretty and much thinner than mine here at home. My teapot was white with red polka dots and the top was dark blue with a red knob. The glasses on the tables of the restaurants were very thin, very refined—the Russians are the most luxurious people in the world.

The Russian champagne is delicious—and I'm not at all a champagne drinker—very light, very dry. Of course the vodka is divine. They give you a little carafe—it's only 40 proof whereas what we drink here is 80 or 100 proof—and they pour it out like sake into a very small glass. The butter is the most marvelous butter that I have ever had in my entire life. When we were children and living in Switzerland, we supposedly had the best butter in the world, but it doesn't compare. And the blinis! I don't mean blinis and caviar—I mean just blinis and sour cream. . . .

Then what I loved more than anything in the whole of Russia were the little churches, which are usually white with blue doors and golden onion domes. Sometimes the domes would be striped like split figs—with another color running down where the split is. They're so pretty—red/purple, wine red, bright yellow—and you see them all together like a child's bouquet of little domes.

I had lunch one day with the Minister of Culture. And of course my name card was in Russian and I could not read my own name . . . it's another alphabet, another lettering, another size. And I sat next to one of the Ministers and said, "Look here, my name is Mrs. Vreeland—now why in the world should it look like this? I mean shouldn't we get together in some sort of a way? I mean this really is keeping us apart." But then perhaps it's better that we are apart. Perhaps we have more to offer each other. We don't want to be all one big old village. ▽

"The answer comes in listening to what the men say . . . becoming more in touch with the meaning of their silences"

YOUR MAN

(Continued from page 120)

"I'm nurturing myself"; "I'm flowing"; "Opening"; "Centering"; "Grounding"; "Finding new options"; "Moving into a whole new me"; "Growing"—then, finally, "I'm divorcing." Later, after long patio talks, each woman would come to speak of the loneliness, the difficulty of finding a job to support the family, and then: "Men? Oh, there are no men."

I should say here, must say, with bitterness and profound sadness, that all of this led to my own confrontation. I returned home to discover my own marriage had foundered on my own self-involvement: the "centering" on my own work—the book I had written on how good my marriage had become. (Crowing often runs head-on into irony. A collision fatal to the crow.)

I feel part of the collapse of my marriage, as well as of others', is due to the social climate, which encourages replacement rather than repair, even while touting the very latest of super new fix-it plans. This is part of the confusion, for the fix-it plans inevitably boost the self at the expense of the relationship. It's not me-too, it's me-first.

I have always felt that a successful marriage is one that allows each person to grow, that permits a sharing and realignment of roles as we change our own conceptions of ourselves.

Perhaps we must come to look at marriage differently. Maybe we should not think of an ended marriage as a failure but as a completed book to be put on the shelf of one's experience, to be reread fondly but always, because the marriage did have its moments that were rich with understanding (as well as misunderstanding), with new insights.

If I had a choice, which I do have only as a writer, I would rewrite my last couple of years. As a woman, as a wife, I don't have that choice. But there is a choice we all do have, which is not to harden ourselves with cynicism.

Sometimes the choice is difficult: a young friend, after her divorce (I almost wrote "first divorce") and several of those disillusioning affairs one inevitably encounters in the first year or so, told me she had become quite careful about declaring her feelings. "Men run when they think you are getting involved." However, one man said that he really needed to know how she felt—it would not threaten him or frighten him, he needed her to care. And, during one long night, she told him, honestly, openly, and so happily, how she felt. The next morning she knew—something about the cut of his walk as he left—that he would never call her again. This seems to be how cynicism is born. It may be simply that men are not, as we say now, "in touch with their feelings." It is said that younger men are more self-aware, but they are not so steeped in the mythology. The situation is changing. Too slowly for women. Too swiftly for our own men.

It seems to me the answer comes in moving away from the self and listening to what the men will begin to say, even if that involves becoming more in touch with the meaning of their silences. It means willing a kind of hopefulness, a serenity that tempers ambition and neediness.

It involves, too, coming back to the community at large, to seeing our lives as part of a pattern we can move to change, although so slowly the change may seem imperceptible. But that is also the best way out of personal pain, and out of the suffocation that endless discussions of "Me and How It is With Us" brings to any marriage. I'm talking about making projects mutual, making hope mutual—not exchanging cynicisms, which can make a marriage resemble a shared depression.

We have all been marching to the sounds of different mantras; of hyperactive me-ness. It is appalling to believe you cannot depend upon anyone else. We are responsible to and for each other to a greater degree than it is popular to acknowledge.

We have come through a number of phases in the last decades, always coming up with a rather splendid new way to handle what is called "the break-up of the family." There was the artifice of Applied Togetherness, the excitement over being Suddenly Single with rosy articles about sexual freedom; we grouped again into communes with the knock-about flower-child conception of nonselective love, and that exploded into this current business of self-sufficiency.

There is importance in self-sufficiency, a lot that is good; but with it has come an overemphasis on "getting clear" of people who are close to us. We push people away, making moving patterns like dragonflies skiing on water; we skid from one to another, hoping we will not collide. We talk of Intimacy: I say, you can't really establish intimacy without a lot of time and experience with each other. It does not come in a year—or two.

We grow out and away and into ourselves instead of growing up. I wonder if the blasting we do—the ease with which society accepts divorce, the actual and constant physical moving of families from place to place—is not the birth trauma of a new civilization that will find it must begin again with the tribe. Will the end of the world be not the end of human beings but the end of people's caring for each other, the end of their *humanity*, the atomizing of love?

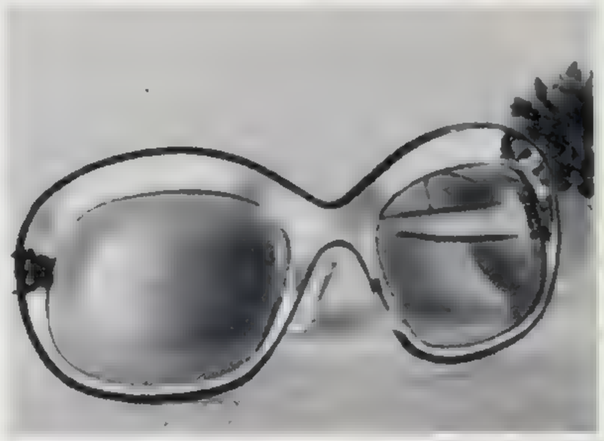
The idea of romantic love is recent, it is argued. And a foolish idea, they also say. I believe romantic love is the oldest of myths—and all our best myths come from truth. I believe love is also a truly sophisticated concept; in its most excellent tradition, it never permits itself to die but to grow. We like to think of romantic love as an adolescent exchange of leaping passions; but, if one truly loves, it seems to me, one continues to mine deeper, to move that passion on and into a sound, trusting, socially functional structure. Adaptation within marriage need not be sublimation, or copping out; it is evolution in miniature. And I think the importance of marriage and what it means to women and men is as underestimated as is the trauma of divorce. Marriage may be psychology's most unhappily exploited guinea pig.

I do think we are different—men and women. I don't think the forces that shape our sensibilities can be reversed in our own lifetimes. There are exceptions, but most women still must provide the gentle ballast of perception in a relationship. And most men need to feel necessary in the old ways. The hardest thing to learn about love is that it is not always given in the way we would like it. Second hardest thing: to accept love anyway.

As I look this over, my own anger makes me blink. I am not ready for Total Woman, but the legend of Lucy Stone is cold comfort, and I would turn in my pen—and all I thought it represented—to feel a dear, familiar body curved around mine as I sleep. But then, in six weeks, would the fingers not do the walking to the typewriter?

Oh, who asked to be born in the middle of *this* revolution! Surely we cannot go back; but perhaps, when we have the chance, we can feather our enlightened progress with tender concern for the other . . . with involvement once more. ▽

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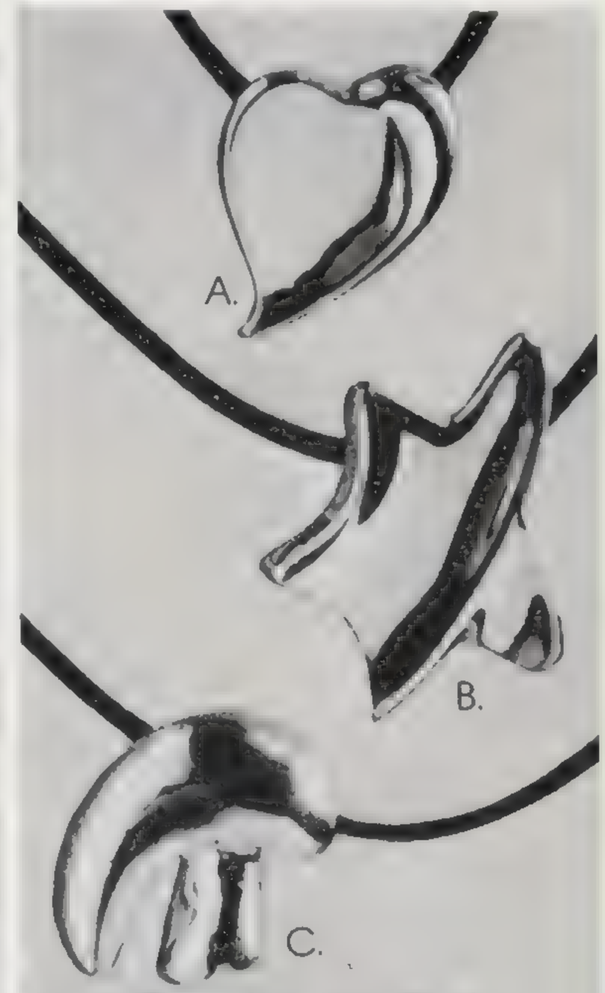
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CHILLER DRINKS

(Continued from page 143)

Vodka Tricks

As you undoubtedly know, the Russians are apt to do things to their vodka. Make *pertsovka* by dropping 12 black peppercorns into a bottle of Smirnoff Silver vodka. Cover and let stand for at least twenty-four hours before using. Keeps indefinitely. The pepper adds a fiery tang; and, of course, the longer the vodka stands, the more like firewater it becomes.

A gentler flavor and a lovely pale-yellow color result when 5 or 6 strips of lemon peel are put into the vodka bottle for a few days. (Use a vegetable peeler to make the lemon strips, avoiding any of the white pith.)

Both the lemon vodka and the pepper vodka should be drunk straight and ice, ice cold; in fact, store them in the freezer. They are also both suitable for making a Bloody Masha.

Bloody Masha

For this you will need a bottle of Smirnoff Silver vodka (or Gilbey's or Gordon) and a bottle of the Russian beet soup borsch (Mother's brand low-cal borsch or Rokeach brand, both available at supermarkets), and a lemon. Strain the beets out of the borsch and use at another time. (They make a very good diet lunch mixed with some low-calorie cottage cheese.)

Put 1 ice cube in an old-fashioned glass. Add 1 jigger ice-cold vodka, pepper vodka, or lemon vodka; 1 teaspoon lemon juice; and fill glass with chilled strained borsch. Stir.

Just as the Russians pepper and lemon their vodka, we orange our Pernod. If there is anything more refreshing than that old Provençal favorite, Pernod, ice, and water, it's the same drink made with Pernod in which you have steeped thin strips of orange peel (6 or 7 to a bottle). A jigger or more of orange Pernod in a tall glass, lots of ice, and as much water as suits your taste.

Bottles of Pernod, vodka, and our favorite dessert wine Château d'Yquem are all spectacularly pretty when presented in a block of ice. Here is the simple homely method. Cut the top off an empty 2-quart milk carton. Rinse to remove all traces of milk. Stand a bottle in the carton. Fill it with water and stand it upright in the freezer, making certain the bottle is centered in the carton. When water is frozen solid and you are ready to serve, cut off the carton with a sharp knife. Serve the vodka in its block of ice, its bottom wrapped in a napkin. A refreshingly cheery sight on a warm day.

The vodka and the Pernod will still be liquid after their stay in the freezer and the Château d'Yquem will turn into the most expensive and delicious slush in the world. It quickly melts again when served.

Lime and Lager

After a hot game of tennis, the most thirst-quenching drink imaginable: put 1 jigger Rose's Lime Juice in a tall glass and fill with ice-cold beer.

The Shandy

In a tall glass, put equal amounts of beer and ginger beer; 7-Up will do well as a substitute for the ginger beer.

The Gilded Lily

Combine: 1 jigger Chivas Regal Scotch with the juice of ½ lime and ½ teaspoon powdered sugar. Stir till sugar is dissolved, shake with ice, and strain into a sour glass. Decorate with half an orange slice.

The Caprice

Combine: juice of 1 orange, juice of ½ grapefruit, 1 jigger Chivas Regal Scotch, ½ ounce Lochan Ora liqueur (or kirsch). Serve on the rocks.

Tea-Party Cocktail

If you have a sneaker for sweet drinks, try this: combine in a blender 1 ounce each of Amaretto di Saronno, sweet cream, and brandy; add 3 ice cubes. Blend at high speed till ice is dissolved. Strain into a cocktail glass. Or shake with cracked ice and strain. Go all the way and serve with those extraordinary Italian macaroons, Amaretti di Saronno.

If you don't feel like baking a cake on a hot summer day (and who does?), the solution is a dessert-drink. That's how Martha Hyder—the moving spirit behind the Van Cliburn International Quadrennial Piano Competition, which brings brilliant young pianists to Fort Worth, Texas—rewards winners. Here's her recipe.

Glissando

For each drink, put a scoop of vanilla ice cream in a sour glass or a large cocktail glass and let it soften at room temperature till it is almost liquid. Add a jigger of brandy; mash and mix with a spoon.

Vandermint Cup

Winners of yachting races might prefer to be rewarded with this one: fill a tall glass ¾ full with cold strong coffee. Stir in 1 jigger Vandermint liqueur or Arrow Choclair. Add a scoop of coffee or vanilla ice cream and serve with a long spoon. ▽

"Every morning I would scream, 'I can't *stand* it any more! Give me plagues, locusts . . .' "

TAKE A NEW STAND

{Continued from page 107}

today than in government. In media there's nothing more potent than television. Since I did the story on the *Today* show about Frank, the blind man, he has, for the first time, had some nice experiences. That's just one person's life, but now people are aware of other people like him, conscious on a level they weren't before. So I'm thrilled. . . . And, selfishly for me, the personal gratification is terrific because I got to know him. I'm open to people like Frank because I feel safe with them. These assignments on the *Today* show are simply a dream job for me—fulfilling and exhilarating. . . . It's hard to believe at times.

Are you shy?

There are people, regular people, that I'm very closed off from, afraid of. I try not to withdraw too much from people; that narrows life's possibilities. Psychic armor ages unhappily—but it's so difficult to dismantle the defenses you spent your life constructing.

Do you admire women?

I admire women who go about leading their lives fully, taking risks, who have a strong sense of self. I'm interested in survivors. I know a lot of people who've bitten the dust, advantaged people my own age, who have just opted out. That horrifies me. Their lives don't change from one year to the next, one day to the next. There's a well-heeled sense of doom about them.

Where are you with fashion?

Fashion, for me, is not somebody saying, "Oh, look, she made an effort." I don't feel right being "fashion-y." I like to wear clothes that are comfortable . . . so I really end up wearing lots of old stuff all the time.

What do you wear?

Well, I don't wear much color—navys, blacks, and beiges. I dress fairly unimaginatively, I suppose. Perhaps it's a kind of orneriness—there's a part of me that likes not having a wealth of covers to choose from. I guess I have about a dozen turtlenecks, a dozen silk shirts, a dozen pairs of slacks or velvet jeans, and pounds of ethnic jewelry. I've dressed like this for years.

You care how you look?

Of course I care about what I wear and how I look. But I try not to care about it too much. I think that's unhealthy. I think a lot of women my age pretend not to care about it, and do. . . . And look like they don't care about it, but do. I'm despondent when I get fat but I keep eating. If I broke my nose or chipped a tooth, it would be a life crisis. . . . Finally, no matter how much we claim indifference to our looks and what we wear, we worry more than we care to confront.

What about makeup?

I don't experiment with makeup. People have *done* my makeup, and it never looks right to me. It looks like someone's been fingerpainting on my face. I don't feel comfortable with it. . . . Most of the time, I'm reasonably sure that I look all right. There are some times when I just don't have the energy. There are days where it is just a braid, turtleneck, and jeans.

What gives you energy?

I feel totally revitalized by being in New York again. It's not just New York—if I were here not doing anything, I would feel I was in conflict with the pace of the city. Because I'm doing something I love—this job with NBC—and because I feel, in a sense, involved with the city itself—it's a terrific energy source.

Feeling *alive*, you have the most energy; work happens to be my source now. The source can be any kind of interest, any kind of focus or commitment. For many women, a relationship makes us feel most alive—when it's going right, it sends a terrific shot of energy and omnipotence; curbs the appetite . . . lights up the eyes.

It's dangerous not to have any basis in reality. Living in Los Angeles was so *intensely* pleasant that it started to drive me crazy. Every morning I woke up it was gorgeous, and I would just start to scream, "I can't *stand* it any more! Give me plagues, locusts—anything that's real and unpredictable."

What's ahead for you?

My old passport just expired and I have my new one in hand—it's a Bicentennial special, just my luck: Liberty Bells on every page and an eagle stamped on my face—ah, the indignities! . . . But I am now thirty and have begun, like other women I know, to hit my stride, so to speak, to really come into my own. And while at times it's confusing, uncertain, and often lonely, I wouldn't have it any other way. There may be a point of diminishing returns, but for now it all gets better.

In five years, *this* passport will have expired—and perhaps the most important thing I've learned is *not* to anticipate, *not* to predict—just sit back, count my blessings, enjoy the ride. ▽

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Louise Nevelson: "I have always felt free to be a sensation—to wear a Scaasi gown with a jockey cap"

THE INDIVIDUALIST

(Continued from page 124)

One might take up a religion; some might choose Catholicism, some Zen, or whatever. As far as I'm concerned, I don't care if a religion is a truth or not a truth, if it gives me an insight and makes me a little more comfortable, then I can take something from it.

BR: *What gave you the confidence to take the risks and experiment with your life and your art as you have?*

LN: The other possibility was negative. Luckily, I excelled in many areas. I was attracted to and attracted many people. Why is it that we are drawn to certain situations like a magnet?

Some people think they have to be introduced formally. Now I don't believe in all that. I don't use logic because to me logic is . . . (I can't use the word, because I don't want to see it in print). I hate logic; because, if you have a concept, by the time you go through it logically, you've lost the spontaneity. Logical reasoning takes too much time for me.

I like to work fast and I like to work a lot. I am very prolific because I am not a perfectionist. I see people defeated by such high concepts as the idea of making "masterpieces." I think the idea of the masterpiece is destructive.

BR: *Then your involvement is more with the process than with perfection of the product?*

LN: Exactly. If you can permit the inner self to come through, I think that's all we can expect. Every time you take a breath, you are not conscious of breathing—even though, if you don't breathe, you die. Creativity is as natural as that.

BR: *How did you get to this point of feeling free of the inhibitions that so many women suffer from?*

LN: There are certain things you never reveal because it's not in your interest. I've had people say, "Write it, Louise; I'll put it in a vault to be published fifty years after." But I have children; I have a son, a sculptor; I have grandchildren; I have a great-grandchild. So there are things we have done that we don't reveal. But I'll try to tell you why I have always had confidence in myself. Do you speak Yiddish?

BR: *A little.*

LN: Well, you know the expression "Die Kaleh ist shein; die Kaleh ist mies?"

BR: *The bride is beautiful, the bride is ugly?*

LN: That's right. I grew up healthy and attractive. For a young person to accept that is not easy. But I knew the value of it, I was aware of it. I didn't want marriage; I suppose my father and mother weren't so happy that I wanted to repeat that. There was nothing else on earth that I wanted that much either.

Clothes I knew how to make. I don't sew, but I could always throw something terrific together. The same with decor. Look at this: I'm wearing pants under a Scaasi suit. I've worn pants under dresses for years, because I've been cold all my life. Now they call it tunic dressing. I've been doing it all my life.

BR: *In other words, you always had the guts to be different.*

LN: Look dear, we came from Russia and settled in Rockland, Maine, when I was four and a half. Of course as a child I was so aware of the new environment, all kinds of races and people. On Sunday, the others went to church and we didn't go to church.

I was aware of all these values, and I made up my mind I wasn't going to be handicapped by anything. I married myself off, at twenty, to a Wall Street millionaire whom I met in Rockland when I was seventeen; if anyone had been aware of my motives, they would have recognized something was cooking.

I have always felt free to be a sensation. The other night I went to a big dinner wearing one of my Scaasi gowns of embroidered Indian silk with a brown jockey cap. Well, who would do that? I thought it was marvelous.

BR: *To be original in personal style means dressing and thinking basically for yourself.*

LN: Oh, no, I do care what others think. I thought my costume was grand; I wanted others to see it. I always say I'm building an empire—in art, in fashion, in life. I think that some of us are made for the grand gesture. I knew I had it, and it doesn't take much encouragement if you know you have it.

BR: *Of course the scale of your sculpture is environmental.*

LN: I have always thought in total terms. When I first showed in 1955, at the Grand Central Moderns Gallery, I was already making environments. Of course things are getting larger. I like to work on large pieces, not because I think it's what one *should* do, but because it suits me.

I could never take a ruler to measure a thing in my life. If it doesn't fit, well, I just cut off a piece or move it around until it does. I think the ruler is in us.

BR: *You rely heavily on instinct?*

LN: I taught, you know; and I always had wonderful students. I believe that each individual standing on his feet must claim his heritage. Of course things are relative; some people are luckier.

It is how you shine in your own family first that makes you a star. The same in another family could be an ugly duckling.

BR: *So you were the "star" in your family?*

LN: Because I wanted to be. My father was dashing. He weighed 140 pounds and was tall and handsome. My mother was gorgeous. When she walked down the street, people would stop me to say she was the most beautiful woman they ever saw in Rockland. But she rouged her cheeks—something of a scandal in that town. When it came my turn to be the star, I just took what I felt was my heritage.

BR: *Don't the feminists criticize you for your interest in clothes and makeup?*

LN: Of course. I think they have done a lot of good for women; but I'm not about to take the feminist line any more than I'm going to take the Zen line or the Catholic line. I take what I like from everything.

Art and life are the same thing to me, and fashion is part of life. I am happy in beautiful clothes, wonderful jewelry. I am constantly creating—why should I stop with myself?

BR: *I read a review of your show at The Pace Gallery that gave the idea you only recycled junk in your constructions.*

LN: It makes me furious that people are so ignorant and don't take the time to look. See those white reliefs? Every single part has been handmade in my studio. Now I'm working in painted Cor-Ten steel; but I control every edge myself. It isn't a found object or a manufactured object.

BR: *What about the future?*

LN: I'm having the time of my life: there is my room at the Venice Biennale, and I am working on a number of large commissions including a new chapel in New York City; not only a new chapel but the whole interior—vestments, doors, the whole works. There are moments of difficulty even on the greatest days. But we get over them and keep going. And I think the young people are terrific. Their values are so different—they are so much more honest.

BR: *But are today's young people capable of the "grand gesture" of which you spoke?*

LN: As for the grand gesture, we shall have to see about that. ▽

THE SOAPERSTAR

(Continued from page 119)

Lest we lose the thread of any of the several entwined plots and stop watching for good, at least one newspaper (the *New York Post)* and one disk jockey provide daily a synopsis of the previous *MH, MH* installment; and, in Los Angeles where the show is shot, the station follows *MH, MH* with a parody newscast in the same whacked-out vein. No other soap opera can boast of such status-stampers.

Daytime soap operas are improbable fantasies; *Mary Hartman, Mary Hartman* is too-probable reality. "The show is successful because it's different," said Louise Lasser. "It's stylized —so it's more real than realism, more like life. We want to make you laugh and cry, to reach the parts of your emotions that other shows haven't touched. People like Mary because she's not too aggressive and upsetting. She's passive and vulnerable. You deny your humanity if you put your vulnerability in a closet."

Louise Lasser wears her vulnerability on her sweat-shirt sleeve. Without her chestnut braids and makeup, she's an average-sized early-morning blonde, wan-skinned and pale-lashed; her voice rasps, eyes dart. A fluffy scraggle of a dog, called Kefir, is her wriggling security blanket.

Louise seems to find it hard to relax or to stop acting, even off the set, and takes her hangups home to a conventional and comfortable bungalow atop a Beverly Hill, filled with upper-middle-class artifacts that correspond rather alarmingly to the *Kitsch* of the Hartman household—but richer, and a shade more with it.

There's nothing in Louise Lasser's refrigerator but leftover wine and supermarket cheeses, "Not bought by me," she said. Unlike Mary Hartman—surrounded by husband, child, mother, father, sister, and grandfather and continually cooking up unsatisfactory meals of plastic-packed convenience foods—Louise, unmarried, lives alone and seldom cooks at all.

Under a nervous strain, Louise Lasser speaks in perceptive, abrupt, flat, factual phrases; when she finally unwinds, the sidewise humor expectable from someone who was once Woody Allen's wife emerges. "I could save anyone's life . . . for the evening . . . or as long as my attention lasts." Repairman, referring to a female aide: "Is she your secretary?" "No, that's my father."

Nothing seems easy for Louise Lasser; no matter how she simplifies her life, living comes hard. "I never give parties; I have too many problems." The child of a famed income-tax expert, she grew up on a privileged New York street, was extensively educated before she began to study acting; married; acted in a revue, two broadway comedies, three movies with Allen; made TV commercials. "It's just very tough to be a human being," she said.

One of the toughest things now for Louise Lasser is her rapid rise to fame as Mary H.: "It's a very exciting time in my life; I just wish I were the kind of person who could enjoy it more." ▽

BURN UPS

(Continued from page 103)

they interfere with the fine pitch of creative contempt I can achieve when I consider that our children can no longer read and do not seem to feel it is important, that there is not yet a safe and sure contraceptive, that the cost of medical care is impossible, and that, lately, no one ever seems to have ever heard the word "manners," still less to have been introduced to the concept of the thank-you note.

Colorado Congresswoman Pat Schroeder said: "What burns me up is that people will not recognize that our children are our greatest natural resource." Congress will not legislate funds for daycare, for family assistance, for health care; and, at the same time, women are blamed for everything from the decline of the family to the price of meat. We are expected to do the impossible; to hold society together by ourselves. As Gloria Steinem said: "Being told it is our fault is my primary personal gripe. Suffering is more tolerable if it is recognized, but even poverty and suffering are not taken seriously if it is women who are suffering and poor. Being raped, being on welfare, having children—everything is treated as though it is the woman's fault because she ought to have found the right man to take care of her. And it burns me up that we have to go on fighting for rights that are already ours. Despite the Supreme Court decision, states are still enacting laws restricting the right to get an abortion."

I begin to stamp and fume just thinking about the men who say money is not the answer to the problems of the cities or of society, and anyway there isn't enough money, then spend billions on nuclear ships and tell us patronizingly that we don't understand priorities. Not being taken seriously is bad. But a worse thing would be if we didn't take ourselves seriously. ▽



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Sally Quinn: "I would choose a small object of mine and hide it in my empty bedroom, so the house would remember me"

LIVE A NEW WAY

(Continued from page 114)

tears rolled down my cheeks I would kiss the walls of each room and say, "Goodbye, room," even to the bathrooms and kitchen. Then, when I was all finished I would choose a small object of mine and hide it in my empty bedroom where it wouldn't be found, so the house would remember me. Finally, at the end of this maudlin little ritual, I would go outside and very carefully, so no one else would see me, I would kiss the outside of the house and say, "Goodbye, house," then dry my tears and join the rest of my family.

I should mention here that I am a Cancerian, born on July 1, 1941. In fact, I am a double Cancer. What this means is a strong attachment to house and home.

I'm sure all the time I was growing up I repressed exactly how much my home meant to me in order to be able to bear the inevitable idea of parting. I always told myself, and everyone else, too, that I couldn't stand to live in one place longer than a year and a half, that possessions were meaningless to me, and that I was born with a truly adventurous spirit that could never be satisfied with a boring, sedentary routine. I never saw the conflict in what I was saying, in the fact that I saved every doll I ever had, every letter I ever received, every safety pin and photograph, report card, or rubber band for my pigtails.

We rarely had anything decent because every time we moved it seemed our good things would always be the things that were lost or destroyed. I remember my mother saved up her bridge winnings for three years when we lived in Japan. Right before we left Tokyo she bought two exquisite little antique hand-carved perfume vials, a bridal couple on horseback with heads that came off. When we unpacked the vials in Washington, the heads were missing. My parents filed a claim with the Army, but one is paid by the weight of the object rather than the worth. My mother got a check from the US Government for $10.

That incident still sticks vividly in my mind. It must be what made me decide that one day I wanted a house of my own with pretty things in it which meant something to me. It took a while. I was never in any one job or apartment, for that matter, for more than six months. At times I would sink into deep depressions and decide that I would never be anything but a nomad, a wanderer. Overcome with melodrama, I would plunge into an engagement hoping to be set up in my own establishment through marriage. As the time for the wedding drew near, I would always break the engagement; I finally figured out why.

I wanted my own house on my own terms, paid for by my own money. Nothing else would do. Then, of course, there was the small matter of finding a job that paid more than $7,000 a year, in order to finance my quest for a house. Finally, I landed a job as a reporter for *The Washington Post* at $12,000. I was on my way, stashing pennies away toward the mansion I would someday own. Only when I felt really really in the pits of depression did I contemplate giving up my ambitions and just marrying somebody who could afford a down payment. Happily, those moods passed rather quickly.

During this period I had a small apartment in an unsafe building with constant muggings and armies of roaches. But I was optimistic. I painted everything white, put posters on the walls, bought a white shag rug and my first of a long line of diseased palm trees. I didn't leave this little place until I went to New York to co-anchor the *CBS Morning News*.

I moved all of my furniture up to New York to the fabulous new Riverside Drive apartment of the man I had been going with for eight years and thought finally we would be able to make a home. My hours at CBS precluded my ever unpacking my crates, and about three months later the man and I split up. I moved into a seedy hotel on Central Park South, spruced up the dreary furnished room with quilted pillows and a few arty ashtrays, and began squirreling away my money.

Six months later, when I moved back to Washington and quit CBS, I returned to *The Washington Post* and took an apartment with Ben Bradlee in the Watergate. I added a few more paintings to my collection, bought a Stark carpet, and had designed a Chinese coffee table. But the place just didn't have it. The apartment was too small, we were renting it from someone who I knew could demand it back any minute, and it was more like living in a hotel than a house. I always felt I should put a "Do Not Disturb" sign on the front door every night.

Suddenly things began to go right. I got a $70,000 advance to write a book about my CBS experience, *We're Going to Make You a Star*.

"Georgetown," I thought ecstatically. I raced out with a real-estate agent to find that even the dumbest little wooden house fourteen feet wide with four rooms was getting at least $135,000. Despondent, I began looking in my old neighborhood, where my apartment had been. To my surprise, I found a wonderful old very large house built in 1920 by Waddy Wood, a well-known Washington architect. The house was right in Embassy Row, ripe for renovation and only ten minutes walk from *The Washington Post*. I bought it on the spot.

We renovated the house with the help of architect Pamela Segal and moved in a year and a half ago. As much as I hate to admit it, I have been obsessed with fixing the house up since then, devouring magazines for ideas, haunting antique shops. It is, after all, my house; I could barely wait to put it together so that finally I would have my own "home."

I find that I am often under a great deal of stress with newspaper deadlines, TV appearances, book tours, free-lance articles, speeches, and now a campaign year with lots of travel. That's when my house becomes most important to me, because it is there that I feel most relaxed, most secure, most happy.

"Hello, House!" ▽

FREE TO CHOOSE

(Continued from page 103)

—no more than that—to grasp this essential fact, which is not the least of the reasons why the liberation of the sexes seems to me an idea whose time has just about arrived.

Not that the struggle is over. If there are more women in the workforce than ever, that doesn't yet necessarily mean equal pay or equal status. It *does* mean a less welcome kind of equality, since women aren't likely, either, to find the fulfillment in the American workplace that eludes so many men, and in recession they haven't been spared the traditional fate of minority males—"last hired, first fired."

Women whose lives are mired in poverty, many of them Black or Spanish-speaking, obviously are less concerned about women's rights than about feeding themselves and their children. There still are a lot of empty years ahead for too many middle-aged women who suddenly find themselves divorced, their children gone about their own lives, and no work available that these women are equipped to do.

The apparent increase in the incidence of rape is a worrisome counterpoint to the new independence of women—and may be more intricately linked to it than anyone knows. The criminal justice system and public attitudes generally—both still dominated by males—exhibit only creeping awareness of either the physical dimension or the psychological complexities of this most fearful of threats to women.

Male arrangements and male attitudes are still pervasive. All too many women at work find themselves basically tokens (a Black woman is a real find in the employers' league), and even the best and the brightest can quickly bump up against a heavily male executive ceiling. Intelligent and knowledgeable women still find men leaning past them at dinner parties to talk to other men about things they assume women don't understand.

And while some feminists and other theorists may have a clear vision of the future, I doubt if many women or men have a real sense of what the advancing independence of women will mean in American life. To concede the likelihood of a woman President, for example, doesn't tell much about how everyday life will be lived in the era that produces her.

Will more women in positions of authority and responsibility, able to affect the course of things, change the nature of power in America—the way it's exercised and the goals it seeks? Or will the fittest females find themselves seated among the males at the same old controls, for the same old purposes of a materialist and exploitative society? Will the struggle for independence and equality—which is to say the struggle for power—convert women into *de facto* men? Even if not, would a woman President, say, be any better able to alter the realities with which she had to deal than was Golda Meir in Israel? Probably not, but these realities might be profoundly different. It would, after all, have to be a profoundly different America, an America still emerging, that would elect her.

For me, anyway, as I suspect it may prove for American women, the journey is always more interesting than the arrival—and most interesting when the destination is unknown. ▽

OPTIMISM

(Continued from page 82)

running the home and family is still on the women. Though some women don't "bring home the bacon," there is little thought given to the fact that although volunteer work and study are unpaid, they are still work.

There they are: wives, mothers, mistresses, workers, students, chauffeurs, cooks—everything for everybody. Those who can't quite cope feel inadequate; and those who take on the whole package often are barely managing to make both ends meet emotionally. Lots of things simply have been eliminated—some housekeeping I've seen would scandalize our mothers, some husbands are reacting badly to the disappearance of privileges they once took for granted.

American women want to look good, but they are not going to spend their lives turning themselves into Barbie dolls. In fact, now that I think about it, in my travels I did not come across one old-fashioned "sexpot." Women looked clean, healthy, and well-groomed but more interested in comfort that in come-on. They'd rather play tennis than tango.

I find it heartening to see reappearing today among American women traces of the pioneer spirit. I found among all of those I met a desire to expand, to risk new frontiers—this time, not to lay claim to new lands but to new territories of inner space, of the mind, the imagination, and the emotions.

Once, quilting and home crafts were the only arts left to women; today, the museums and cultural centers of the United States are run in great measure on the energy of women who staff them, either as volunteers or professionals, or who create the substance of the art audience. I don't think women are filling the galleries, concert and lecture halls, and theaters because they have more free time than men: I think women are there because they have a greater hunger for an inner experience, owing to what many of them have been going through lately.

The main problem women face today is lack of *confidence;* whatever the consciousness-raising movement has done to supply that confidence and to help women to recognize that they can only improve their own condition by supporting each other is of inestimable value.

But, the American women I have met in my travels are not extremists. They are thoughtful, not hysterical, and as offended as I am by the bad image of woman created by women who behave without self-control. But, for every Gloria Steinem crying on television there is a Betty Friedan steadfastly working for a broader sense of community and purpose. For every rambling incoherent Martha Mitchell there is a paragon of logic and purpose like Margaret Mead. For every duped deb like Patty Hearst, there is a committed truth-seeker like Frances FitzGerald.

The energy and courage of America's women lead me to believe that, if we are lucky, the spirit of the pioneer woman will prove to be the force that can extract this country from the chaos that man has created.

The distinguished Spanish historian and philosopher, José Ortega y Gasset once said that America could not be a great country until it had suffered. Although women have been vilified as spoiled indolent parasites and as overwhelming, castrating "Moms," even those few worthy of such descriptions have suffered the pain of childbirth or the fear of aging in a society obsessed by youth, where a middle-aged woman is like a used car that can be easily exchanged for a newer model and a flood of man-made pornography represents the last desperate attempt to keep woman in the role of object as opposed to person.

Perhaps it is farfetched to imagine that man's fear of woman as person is fundamentally a political fear: a fear of the changes that a free and informed woman might be capable of making in a society that has never reflected the values and interests of its women. In that case, liberty and equality may—in an unforeseen historical reversal—become synonymous with sorority. ▽

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HEALTH

(Continued from page 88)

ferred—when they had a problem, but the advent 30 years ago of the Pap smear, which is 98 percent effective in detecting cervical cancer, has changed everything by bringing women in routinely. [More than 85 percent of women at risk of getting cervical cancer have had at least one Pap smear, says the ACS.]

"We still see basically the same infections but they're more common now due to infrequent use of the condum. One infection that seems to be relatively new is that caused by herpes simplex type II, for which unfortunately there is no good treatment. There is also the strong possibility that this virus is related to cervical cancer. Gonorrhea increased but, due to better treatment methods, we no longer see so many serious residues of the infection."

The most striking change in the American woman in the last century is her *fertility*.

Due to better nutrition and freedom from infections, the age of the menarche (onset of menstruation) in girls has changed from 17.5 years in about 1850 to 11.7 years in 1976. "This means," says Seymour Reichlin, M.D., chief of the endocrine division at the New England Medical Center Hospital in Boston, "that the size of a 12-year-old girl now is the same as that of a 17-year-old girl 100 years ago. A girl can't have a child until her body has the size and the fat content to carry her through a pregnancy. So a certain height and weight is necessary for the onset of puberty."

Girls these days could have more children because of earlier maturity but they don't. A change in life-style and fertility control have taken care of that.

The list of drawbacks of the Pill, however, seems to be lengthening—and getting more serious—all the time. There have been increases reported in breast cancer (at least in some studies), benign and malignant liver tumors, gum inflammation, gallstones (oral contraceptives have recently been shown to increase the cholesterol content of the bile considerably, a change that heralds formation of gallstones), hypertension, heart attacks, vascular changes in the kidney, and blood clots.

The future of birth control, according to a report from the Endocrine Society, may lie in immunization with pregnancy hormones to prevent conception for as long as a year before a "booster" shot is needed, the use of drugs to block gonadotrophins (pituitary hormones that are necessary for both male and female fertility), or the use of drugs to block sperm production.

On the other side of the coin, the years have seen help appear for some infertility problems, principally those related to lack of ovulation. The two drugs currently used for this are clomiphene and Pergonal.

In the future, two brain hormones may be useful in this regard as well. Synthetic luteinizing-releasing hormone may successfully be used to induce ovulation in women and sperm formation in some infertile men. And synthetic gonadotrophin-releasing hormone may be used to regulate the amount of gonadotrophin that is released from the pituitary.

Not to be neglected is the use of estrogens in post-menopausal women. The big scare is the well-reported increase in endometrial (uterine) cancer—this in the face of a steady decrease in uterine cancer since 1930.

Now that we're down to the legs . . .

"Since women are living longer, we're seeing more *senile osteoporosis* (thinning of the bones) and fractures of the hip," points out William J. Kane, M.D., professor and chairman of the department of orthopaedic surgery at Northwestern University Medical School. "This is due to lack of estrogen and also to a poor diet.

"Osteoporosis occurs 15 to 20 years after the natural menopause and more quickly after a surgically-induced menopause. So most women 60 years old and older have it, but they may not have symptoms. In some women it can lead to compression fractures of the spine, muscle spasm, dowager's hump, and other conditions. We treat the condition with an adequate diet, including enough protein and dairy products, and mineral and vitamin supplements, such as vitamin D.

(Continued on page 163)

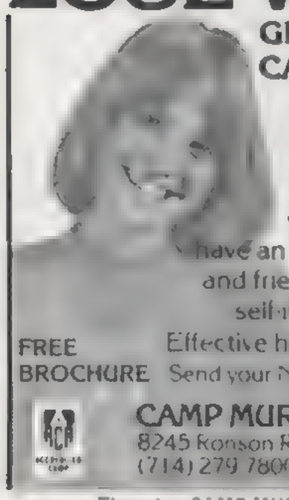
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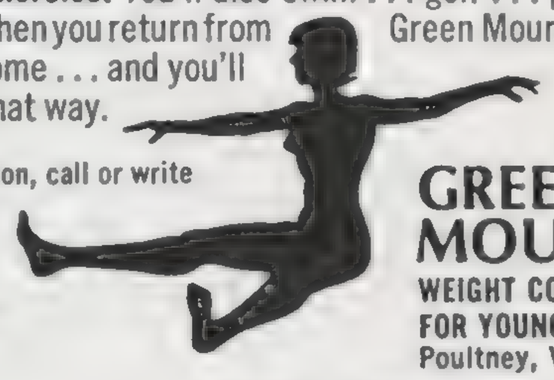
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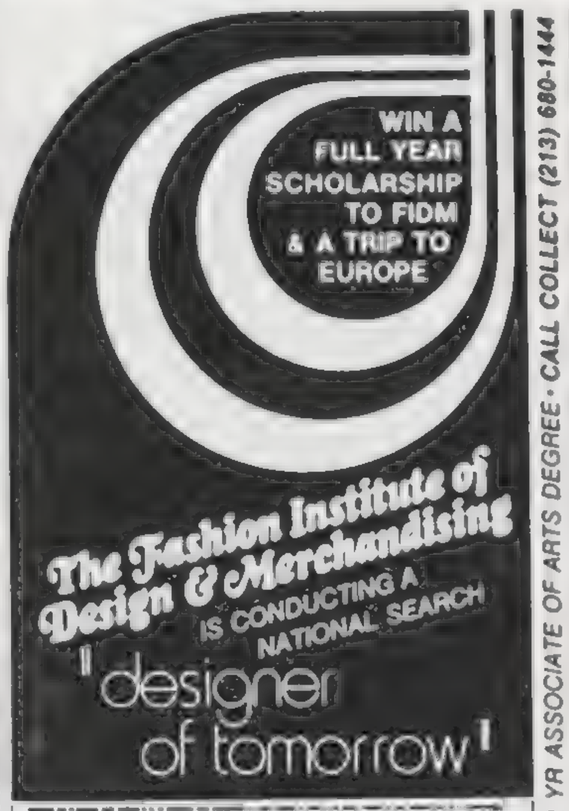
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"That some of those decisions may outrage adults is beside the point. More adults need to be outraged more of the time."

YOUR CHILD

(Continued from page 122)

ple that many either rushed to join the side of the young or, in an attempt at appeasement, chopped off their adult authority like so many right arms—or tongues.

It was all to the good, and to the bad. Some people found their lives jogged open and refreshed, others never budged and, whether from blindness, stubbornness, or unwavering conviction, came into the 'seventies almost where they went into the 'fifties.

I, The Mother, was shaken to the ends of my nerves. I mean, children are supposed to go to bed on time, goddam it! . . . aren't they? If they don't do their homework, they can't watch the godawful TV! . . . can they? And when I say, be in by eleven or else, I mean it! . . . don't I? (And just what is "or else?")

Raising children does not come naturally. There are skills to be learned. Love alone is an unreliable tool for Mother-ing: Those nightmares of forgetting that the baby exists—of leaving it outside the supermarket and going home with the groceries! Of gossiping in the front yard, oblivious to creeping hazards indoors! To get children safely through childhood takes a more highly developed sense of duty than of love (love makes duty slip down better).

Any woman who effectively trains herself—no one's going to do it for her—in the duties of The Mother has, in my opinion, as much right to be proud of herself as a woman who studies for and passes her bar exams. But, two decades after a lawyer gets her license, she does not learn she no longer has a profession. It's The Mother who finds herself out of a job.

A lot of men, especially doctors, as well as the women who think doctors know more about simple living than women do, call what happens next menopause. Poppycock. It has more to do with the head than with the hormones.

What has rarely been said is that it should never have happened. No woman should hang on to her role as The Mother long enough to have it self-destruct leaving her bereft and uncertain . . . and leaving her children, I believe, the worse for living too long as the objects of her duty.

Who was to tell us? When I grew up, my parents expected their children to remain their children always, to a certain degree, as their parents had expected them to . . . a relationship weekly defined by Sunday dinner at The Grandmother's where we grandchildren, overfed and overheated, dangled legs with long white Sunday-lunch socks slumped around our ankles and had headaches. In those days the degree of parental domination differed for girls and boys. Certainly I remember some male chums giving heartache all around because they balked when adults started sentences with, "Mark my words. . . ."

Heartache adults have always received from the young. Abandonment is new.

The abandonment—actually or emotionally—of their parents by the young became commonplace in the 'sixties. I remember confused conversations, in whispers so we wouldn't hear ourselves, with mothers whose teenagers had not been seen in months, with fathers up all night trying to spring drugged kids from jail. What went wrong? I think the thing that went wrong was the failure of my generation to notice how breathtakingly the history of our lives had sped up. We doggedly applied rules our parents taught us to situations that were no longer those for which the rules were devised. In case we hadn't noticed, you didn't wear white gloves to do The Funky Chicken.

I remember, some years ago when all three of our children were young and could, in concert, manage to be unbearable, I stood at the stove, waving a wooden spoon flagged with spaghetti sauce, and yelled, "You don't seem to understand. I am your mother and I am Perfect!" Ill-advised, obviously: they've never let me forget it. What I meant was that it was a terrible waste of time and all our tempers to challenge my authority. Ten years later I was scrambling through my brain trying to find what considerations in addition to some portion of authority I should junk in order not to lose my children altogether.

We have a bad habit in this country, those of us not affected by gross deprivation, of overprotecting our children. They are not allowed to hold jobs, although by the time they are at their 'teens, they ache to. They rarely get to decide how they will spend much of the year or what chances they will take. I'm all for parents' moral and legal responsibility; I question the degree. I'm braced to be shouted down, but I think that, after they have weathered puberty, at the latest, most people are able to make most decisions about how to handle their lives. That some of those decisions may outrage adults is beside the point. More adults need to be outraged more of the time. The Father and The Mother must start backing off a lot earlier than is now usual.

I think that way in my head. In my heart it's a hell of a lot harder. To cancel The Mother, to lose her power, to let them risk themselves! Tough things to do. I still give myself away: "Here, let me show you how. . . ." "I wouldn't do that if I were you. . . ." Worst of all, "Well! When I was young, I never. . . ." More than symptoms of benevolent possession, those phrases say, in effect, "I want you to know I am better, smarter, and more nearly perfect than you, kid. And I envy you because you don't care that I am. . . . And anyway it isn't true."

He's out there on the road again, our son, and not in spite of us. He could skid in the rain, be arrested for sleeping on the beach, fall in with evil company (Hell's Angels swinging chains fill my mind). He could be deciding that he's not going to college this fall after all, or that he's cutting out for Mexico with no money. He always has a dime: some time during the night, doubtless after one o'clock, we shall surely get a call, collect. . . .

As a matter of self-preservation, The Mother has painfully metamorphosed into a sly old fox: the only way to keep children now is to let them go. ▽

THE ARTSPARKS

(Continued from page 121)

Although no major American museum has a woman director, so many of our top curators are women (including *all* of the curators of The Solomon R. Guggenheim Museum in New York) that the day is surely not far off when a museum will dare to put its fate in the hands of a member of the "weaker" sex.

Surely two of the most independent and enterprising young women in the museum field are Suzanne Delehanty and Jane Livingston. At the Philadelphia Institute of Contemporary Art, director Suzanne Delehanty has scheduled some of the most interesting art shows around—including the first comprehensive exhibition of the work of Agnes Martin, the well-publicized collection of Dorothy and Herbert Vogel, an exhibition of Pop sculptor George Segal, and a series of performance pieces, including concerts and poetry readings.

At Washington's staid Corcoran Gallery of Art, Jane Livingston, formerly curator at the Los Angeles County Museum of Art, is causing some raised eyebrows with an impressively original exhibition on schedule, touched off by Ed McGowin's show, with a catalogue reminiscent of pulp magazines of the 'fifties.

Traditionally, such women as Peggy Guggenheim, Betty Parsons, and Martha Jackson have taken risks by showing new art in the galleries that bear their names. Two relative newcomers typical of bright young women across the country opening private galleries specializing in new, difficult art: leaving her job as managing editor of *Artforum* magazine, Angela Westwater coformed a SoHo gallery—with two European dealers, Sperone and Fischer—that has held major exhibitions of Carl André, Brice Marden, and other current luminaries on the New York scene. Taking over the direction of the venerable Willard Gallery, founded by her mother Marian Willard Johnson, Miani Johnson is seeking out eccentric as well as mainstream young artists—some, abstract, like Harriet Korman and John Duff, others, post-abstract representational, like Susan Rothenberg.

Although museums have employed women in subordinate roles in public relations, few have delegated the kind of authority that Elizabeth Shaw, long-time public information director of New York's Museum of Modern Art, has in projecting the entire public image of a museum. One happy exception is Anne Livet of Fort Worth, who spreads the good word about the exciting programs the new director of The Fort Worth Art Museum, Richard Koshalek, is initiating—including their latest blockbuster, *The Great American Rodeo*—environmental works by a number of artists, including Texas-born Robert Rauschenberg's "Rodeo Palace" and Red Grooms's "Ruckus Rodeo."

Needless to say, these nine bright, talented, and articulate young women are only a sampling of a new generation of competent, well-trained women—confident of their taste and abilities—ready to break down some conventional doors to change our vision of art in America. ▽

—BARBARA ROSE

FASHION AND ACCESSORY DETAILS

Page 87: French Belt. **Page 88:** Watch, mini Accutron by Bulova. **Page 89:** Sunwear bathing cap. Goggles, White Stag-Speedo. **Page 90:** Earrings, Tiffany. Bracelets, Gucci. Bernardo shoes. **Page 91:** Cuff, Lasher-Wertlieb for Sculpture To Wear. **Page 92:** Gold earrings, Monet. Bangles: Hammered gold, M&J Savitt; twisted gold, Ophelie; jade, Shashi Imports. **Page 93:** Comb, St. Larel by Ben-Hur. Belt, Richard Erker. **Page 94:** Bangles: Crystal, Ophelie; marble, Eva Graham; jade, Shashi Imports; gold, M&J Savitt. **Page 95:** *Left:* Earrings, Alwand Vahan. *Right:* Earrings, Susan Sung for Sculpture To Wear. **Page 97:** Don Kline visor. About $18. Lord & Taylor, N.Y.; Nan Duskin; Joseph Magnin. **Page 98:** *Left:* Jar from Azuma. *Right:* Calvin Klein. Cotton tube top (Marcrest Knitting Mills). About $10. Altman's; Marshall Field; Joseph Magnin; Nordstrom. **Page 99:** *Top left:* Leotard, tights: Danskin. *Bottom left:* Holath Creative Designs. Cotton dress (Barrington Mills). $20. Bloomingdale's. *Center:* Sunglasses, Ban Lon by Bonneau. About $8. Abraham & Straus, Brooklyn. *Top right:* White Stag-Speedo goggles. *Bottom right:* Design Thai. About $120 (with matching scarf). Saks Fifth Avenue; Sara Fredericks, Memphis; John Baldwin; Irene Sargent, Oakland. Necklace, Daphné de La Grandière. Bracelets, Ophelie; Shashi Imports. **Page 100:** *Top left:* Acrylic bowl. Lucidity, N.Y. *Light on your feet: Left:* scuffs, Charles Jourdan, about $32. *Center:* Ungaro espadrille, about $60. Saks Fifth Avenue. *Bottom left:* Yves Saint Laurent sandal, about $22. Bloomingdale's; Jacobson's; Swanson's. *Bottom right:* Unisa espadrille, about $26. Stitching Horse Bootery, N.Y.; Amber, Hollywood and Beverly Hills. *Top right:* Leotard, tights: Danskin. *Center right:* Dress, Dana Côte D'Azur, about $90. Balliet's. Cuff, Lasher-Wertlieb for Sculpture To Wear. Tote, Le Sac. Sandals, Golo. **Page 101:** Cover-up, California Terries, about $22. Bloomingdale's; Himelhoch's; Goldsmith's; Neiman-Marcus; Bullock's Northern California. *Top right:* Strapless jumpsuit. Polyester and cotton (Marcrest Knitting Mills). By Singer & Spicer. About $36. Lord & Taylor, N.Y.; Jacobson's; Marshall Field; Neiman-Marcus; Joseph Magnin. Bangles: Gold hammered, M&J Savitt; gold twisted, Ophelie; jade, Shashi Imports. *Bottom right:* Ankle bracelet, Uno-A-Erre. About $32. Bloomingdale's. **Page 131:** Earrings, Berrin Designs. Necklace, Dionne Cole. Cuff, M&J Savitt. Shoes, Margaret Jerrold for Shoe Biz at Henri Bendel. **Page 132:** Men's clothes: Suit, Polo; Shirt, Sulka. **Page 133:** Les Bernard earrings. Pendant, Susan Sung for Sculpture To Wear. Dionne Cole bangles. **Page 134:** *Left:* Cuffs, Lasher-Wertlieb for Sculpture To Wear. Belt, Sylvia Agostini. Shoes, Julianelli. Men's trousers, Paul Stuart. *Top right:* Men's robe, Royal Robes. *Bottom right:* Shoes, Shoe Biz at Henri Bendel. Men's clothes, Polo. **Page 135:** *Bottom right:* Cuffs: Robert Bond Hamlin; Robert Lee Morris for Sculpture To Wear. Shoes, Capezio. Men's robe, Sulka. **Page 136:** Cuff, Van Allen by Dan Pollock. Wrap belt by Elegant. **Page 137:** *Left:* Wrap belt by Elegant. *Right:* Bracelets, Uno-A-Erre. Scarf at waist by Echo. Bernardo sandals. **Page 138:** Scarf by Echo. **Page 139:** *Left:* Van Allen by Dan Pollock cuffs. *Right:* Earrings, Trifari. Riviera sunglasses. Cuff, Van Allen by Dan Pollock. Bernardo sandals. **Page 144:** Sunglasses, Diane Von Furstenberg for Optique du Monde. About $23. Bonwit Teller; Montaldo's; Burdine's; I. Magnin.

DETAILS FOR JUNE FINDS (PAGES 148-149) ON NEXT PAGE.

HEALTH

(Continued from page 159)

. . . The use of estrogen is controversial right now."

Vascular diseases—except perhaps for an increase in thrombosis—have stayed about the same in women, explains John J. Bergan, M.D., professor of surgery at Northwestern University Medical School. And he points out that *nothing* prevents *varicose veins* if a woman is destined to get them—neither elasticized stockings, periodic leg elevation, nor vitamins C or E. Women get more varicose veins than men due to the action of progesterone in decreasing the tone of the vein walls.

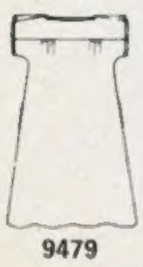
As for the feet . . .

Podiatrists, as always, deplore the type of *footgear* some women wear, as many shoes only serve to aggravate whatever preexisting, inherited foot conditions a woman may have, such as bunions. "The best shoe, I suppose, would give good support, have about a ¾-inch heel and lots or room" says podiatrist Dr. Charles L. Jones of Chicago.

So there she is, head to toe: American women '76, her health newly hazarded by changes in life-style and environment, and greatly helped by the growing medical and scientific understanding of who she is and how her body works. ▽

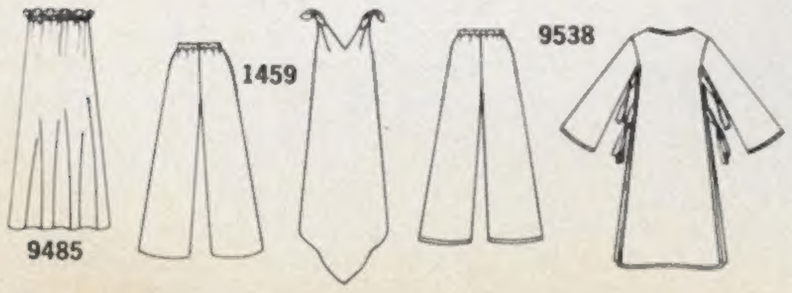
VOGUE PATTERNS

(Continued from pages 136-139; other views, yardages, details)



9479

Pages 136-137 T-shirt dress, Vogue Pattern 9479. Sizes 8-16. Size 10: 2⅜ yds. 44″ fabric. $3; Canada, $3.30. **Page 137** Kimono pyjama, Vogue Pattern 9493. Sizes 6-14. Size 10: 6⅛ yds. 44″ fabric. $3.50; Canada, $3.85. **Page 138** Strapless dress, Vogue Pattern 9485. Sizes P-S-M. Size M: 2½ yds. 44″ fabric. $2.50; Canada $2.75.



9485 1459 9538



9493

Page 139 Handkerchief-hem tunic and pants, Vogue Pattern 1459 by Stanley Herman. Sizes 6-16. Size 10: 4½ yds. 44″ fabric. $5; Canada, $5.50. . . . Side-tied tunic and pants, Vogue Pattern 9538. Sizes 6-14. Size 10: 5⅜ yds. 44″ fabric. $3.50; Canada, $3.85.



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Please send me KOHL: (check quantity and shade desired).
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Please send me AKKAR:
____original red ____cinnamon
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address____
city____
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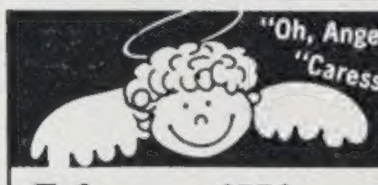
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Card # ___
Exp. Date ___

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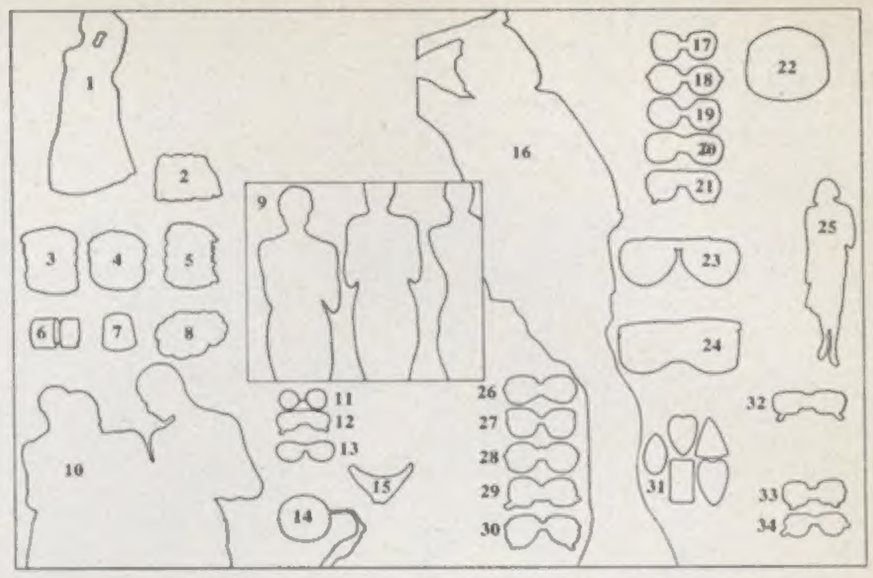
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Hotels Santo Domingo/Hispaniola
Santo Domingo, Dominican Republic

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JUNE
FINDS
(pages 148-149)



1. Calvin Klein maillot. Of Antron and Lycra. About $28. Robe, yellow cotton terry (Gloversville Mills). About $78. Both at Henri Bendel; Nan Duskin; Saks-Jandel; Hudson's; Famous-Barr; Bullock's. . . . **2.** Uno-A-Erre bracelet. About $400. Bloomingdale's; Robinson's, Beverly Hills. . . . **3.** Jennifer Smith bracelets. $16, Henri Bendel. . . . **4.** Bangles by Ophelie: crystal, $25; brass, $16. . . . **5.** Cadoro bracelets. About $12.50. Altman's; Wanamaker's; Sakowitz. . . . **6.** Cuffs, Van Allen by Dan Pollock. 1″ about $7.50. 1½″ about $9. At Bloomingdale's; Joseph Magnin. . . . **7.** Brass cuff by Susan Sung for Sculpture To Wear. $110. . . . **8.** Brass bracelets by Daphné de La Grandière. About $30. Bergdorf Goodman; I. Magnin. . . . **9.** Anne Klein for Penfold maillots. Of Antron and Lycra. About $34. Bloomingdale's; Kaufmann's; Carson Pirie Scott; Swanson's; Bullock's; Liberty House, Hawaii. Bathing caps from Sunwear. About 89c. Altman's; Woodward & Lothrop. . . . **10.** Maillots by Under the Banyan Tree Waterwear. Of nylon and Lycra from Darlington Fabrics. About $24. Henri Bendel; Head to Toe etc., Palm Beach; Foxy Lady, Key West. 27″ cotton scarf by Echo. About $5. Bonwit Teller; Sakowitz; Bullock's. . . . **11.** Ray-Ban SunGlasses by Bausch & Lomb. About $28. . . . **12.** St. Larel by Ben-Hur. About $20. Lord & Taylor, New York. . . . **13.** Bob Lee for Hunting World. $15. Bonwit Teller. . . . **14.** Brass pendant by Susan Sung for Sculpture To Wear. $90. . . . **15.** Gold choker by Ed Samuels for Barbara McGrath. $650, Woodward & Lothrop. . . . **16.** Cilantro. Top, about $24. Pants, about $18. Sermoneta; t. Edwards; Burdine's; Bullock's. Monet hoop earrings. . . . **17.** Yves Saint Laurent Eyewear. About $34. Bloomingdale's; Sakowitz. . . . **18.** Renauld International. About $15. Bloomingdale's; Jordan Marsh, Florida; Robinson's, California. . . . **19.** Christian Dior by Optyl. About $38. Bonwit Teller; Hudson's; I. Magnin. . . . **20.** Lanvin. About $50. Meyrowitz Opticians; Malamut Opticians, Washington, D.C. . . . **21.** Zilo rim by Lozza, distributed by Trans-World Eyewear in Bergenfield, New Jersey. About $65. . . . **22.** Bausch & Lomb goggles. About $20. . . . **23.** Ray-Ban Shooting Glass by Bausch & Lomb. About $34. . . . **24.** NoIR Sunglasses from Recreational Innovations. About $12. Meyrowitz Opticians; The Optical Shop of Aspen, Denver. . . . **25.** Tania Vartan. Cotton dress (Fisher & Gentile fabric). About $90. Saks Fifth Avenue; Dorcas Hardin; Miller & Rhoads; Dorso, Beverly Hills. . . . **26.** Jack Bedusa & George Adin of Revue Optics. About $55. H. L. Purdy Opticians; Parson's Optical Laboratory, San Francisco. . . . **27.** Pierre Cardin Eyewear Designs. About $25. Saks Fifth Avenue; Garfinckel's. . . . **28.** Jack Bedusa & George Adin of Revue Optics. About $45. Lugene Opticians; Optique Boutique, West Coast. . . . **29.** Oscar de la Renta for American Optical. About $45. Meyrowitz Opticians. . . . **30.** Sil-Ray Joy Optical. About $7. Abraham & Straus. . . . **31.** Dionne Cole pendants. All about $17. Heart and rectangular shapes at Saks Fifth Avenue; Neiman-Marcus; I. Magnin. Tear-drop and triangular shapes at Bonwit Teller; Neiman-Marcus; I. Magnin. . . . **32.** Aitchison Opticians. $55. . . . **33.** Givenchy I for Universal Optical Company. About $50. Meyrowitz Opticians. . . . **34.** Artoptic. About $37. The Ultimate Spectacle; all Benson Optical Stores.

ICE–INS: EQUIPMENT

(Continued from page 142)

macher Schlemmer, N.Y. **30.** Clear plastic ice tongs. About $7. Hammacher Schlemmer, N.Y. **31.** Party-size super-sturdy bucket so big you could sit on it; cork, plastic-lined. About $60. Hammacher Schlemmer, N.Y. **32.** Roll-about party-size bucket on wheels; white plastic, for masses of cubes, beer, wine. About $30. Beylerian, N.Y. **33.** Plastic forty-eight-quart ice-chest strong enough to sit on; comes with freezable one-gallon stow-away jug. About $30. Poloron, N.Y. **34.** The Six-Packer plastic beer cooler by Thermos, distributed by the Hormel Corporation, N.Y. About $20. **35.** Dark-green heavy-duty twenty-four-quart metal cooler has removable plastic food tray. By Thermos, distributed by the Hormel Corporation, N.Y. About $26. **36.** Foam-insulated fifty-quart aluminum chest; wood-grain vinyl-clad cover. About $40. Poloron, N.Y. **37.** Large industrial-style metal ice bucket with Thermos vacuum-glass liner and plastic salad-basket insert. About $75. Hormel Corporation, N.Y. **38.** A variety of rigid-foam plastic chests, buckets, and cup—lightest, whitest, and least expensive ways to keep ice frozen. About $1 to $4. Poloron, N.Y. **39.** One-gallon Thermos picnic jug, fast-flow faucet. About $7. Hormel Corporation, N.Y. **40.** Very strong five-gallon cooler with push-button spigot; plastic liner, removable tray. About $20. Poloron, N.Y. **41.** Full-quart insulated canteen with shoulder strap (or attach to bicycle); large, easy-pour spout. About $5. Poloron, N.Y. To build up a backlog of ice in your freezer: **42.** Ice-cube tray drops cubes into its own bin; by Rubbermaid. About $1.60. Bloomingdale's. **43.** "Magic Touch" Spil-Gard Tray: water stays put between faucet and fridge. About $7. Hammacher Schlemmer, N.Y. **44.** Vinyl-coated caddy holds layers of trays in freezer. By Artwire Creations. About $2.40. Altman's. **45.** Individual cubes removable as needed from their tray. By Dial Industries. About $1.50, Bloomingdale's, N.Y. **46.** Royal Pacific's tube-shaped "cubes"; twist tray, they pop out. About $1.30, Altman's. **47.** Ninety tiny cubes for instant cool. About $1.55. Mail order, Anthony Enterprises, 556 Mission St., San Francisco 94105. **48.** Ice nudes, set of eight. About $3.25. Mail order, Anthony Enterprises, 556 Mission St., San Francisco 94105. **49.** "Crushed-ice" tray by Magic Touch. About $7. Hammacher Schlemmer, N.Y. **50.** Heart-, spade-, club-, and diamond-shaped ice. About $2.25. Mail order, Anthony Enterprises, 556 Mission St., San Francisco 94105. **51.** French electric sorbétière makes ice cream, sherbet in your freezer; aluminum, plastic. By SEB. About $15. Bloomingdale's.

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